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Knitting

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Fayre

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Dear Readers...

Machine Knitting LIVE! in Bury is over and there only remains the trip to Norwich before I tidy up all my show things for another year. Sadly Iris Bishop couldn't make it to the show because of a family bereavement, but I was very pleased to see Wendy and David Clarke. Many of you will remember Wendy from Knitmates and they are now enjoying retirement in the North.

In more ways than one it's been a 'people' month and a little sad because, as I write, Irene Krieger and her husband are disposing of much and packing their remaining 'worldly goods' to set off for their new life and retirement in Australia. I went over to see them last week and, to my surprise, collected a couple of patterns Irene has managed to do for us. I've asked her to remember us and, if possible, keep in touch once their lives have settled down. I've also asked Tony Bennett at Dormani Yarns in Western Australia if he'd like to send us something regularly from Oz. We've a lot of readers down under and I don't think anyone would mind us devoting a page or two to them.

I also spoke to Carl Boyd last week and it would take me more than this letter to bring you up-to-date. He's had extensive health problems and a substantial trauma, but he's fine now. Although there's no sign of a knitting machine in his life right now, there was a mention in the conversation about machine embroidery and how much he loves it. Suffice to say it didn't pass me by, I'm keeping in touch and 'working on it' so watch this space! Shortly after I spoke to Carl I had a phone call from Ann Wallington, asking if she was too late with a Christmas idea and she followed it up with this e-mail:

Dear Anne

I am knitting for the local hospice at the moment. There are bazaars coming up before Christmas so I wanted to come up with new ideas with a seasonal theme. Instead of making stockings, I decided to make crackers in various sizes, which people can fill with small gifts. When I have spoken to various people they all like the ideas. I am making them in two sizes but of course the sizes can be flexible.

To knit: Cast on 72 or 120 stitches. Knit 30 or 40 rows in mock rib at main tension. Continue in main tension for the rest of the cracker. Knit 60 or 120 rows introducing a seasonal Fair Isle pattern as required.

Next row: Make holes every 4th stitch to thread a knitted cord through.

Knit 120 or 200 rows. Fair Isle can be introduced in this section but I prefer to leave it plain so that the floats do not catch on the parcels.

Next row: Make holes every 4th stitch as before to thread the cord through.

Knit 60 or 120 rows introducing Fair Isle pattern as before. Please note it may be necessary to reverse the Fair Isle depending on the pattern. Knit 30 or 40 rows mock rib. Cast off. Make knitted cords of the required length approximately 500 or 600 rows, 2 cords for each cracker.

Ann tells us that although she's making the crackers in 4-ply, the pattern is simple enough to adapt to any yarn. I thought I'd include her letter here, because it may perhaps give you some fresh ideas as we all draw in breath for another Christmas jamboree.

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Next Month...

Subscription copies will be mailed out on Thursday December 7th, and the issue goes on sale in shops on Thursday December 14th. You can ask your newsagent to reserve a copy. Turn to page 45 for the form!



You'll see that I've included some Diary Dates for shows next year. Machine Knitting LIVE! at Bournemouth is the first Saturday of March (3rd March 2007) and the Nottingham Show is a little earlier on 1st April 2007 because Easter is the following weekend. I've provisionally booked Croydon for 21st July and Bury on 7th October 2007. I've also had to work out the production schedule for the magazine for next year. I don't know whether it's a comforting thought or sheer madness that I'm scheduled to be writing my Editor's Letter for the January 2008 issue on 12 November 2007! I actually dislike this time of year because I feel as if I'm wishing my life away for the next twelve months. However, it has to be done or there will be no venues booked, no machine time available for printing MKM and no slots in wholesale for distribution of the magazine. On the other hand, it may give you much comfort that my life is mapped out to continue with the magazine and shows for another year!



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Crafty Kids

How you can help turn kids on to craft

Britain's families are being encouraged to spend time together, try their hand at crafts and make crafting the new Gameboy!

With school holidays never far away, what are the majority of kids up to? Are they sitting in front of the TV 24/7, or taking on aliens playing the latest video games? It can be a nightmare for parents, wondering what to do that doesn't involve expense and 60% of mums and dads in Britain admit they also worry about their children playing outside the house if they can't see them. A further 25% admit they struggle for ideas on how to keep them occupied, so revert to the inevitable TV and computer tactics.

According to research carried out by Tickbox on behalf of the Craft & Hobby Association, parents are worried that TVs and



computers are taking over the minds of Britain's younger generations and it's also affecting family life. 44% say they'd love to spend more quality time with their kids but ridiculously 36% then buy them a DVD or video to watch to while away the hours - hardly helping them achieve quality time together and more than half of parents take their brood shopping to relieve boredom!

So Britain's families are being encouraged to spend time together, try their hand at crafts and make crafting the new Gameboy! It can be anything like designing jewellery and clothes, painting and card making to home furnishing. It's a cheap and fun way to spend some quality time with your kids and get them away from the TV!

The mother of seventeen year old twins **Becky and Debbie Millsop** from Luton

faced just such a summer holiday dilemma two years ago, when she decided to switch off the telly and teach her daughters how to knit and make jewellery. The result? The twins now run their own craft party business for kids.

Make-it!
MONTH

It's not expensive, you can start with bits and bobs you find around the house and the results are really satisfying! As well as providing an outlet for kids' creativity, crafting also provides an affordable way to pass the time, especially in the school holidays. 44% of parents questioned say they struggle to find ways to entertain kids without spending lots of money, while half say that they had more fun as children because they were able to entertain themselves. The great thing about crafts is that they are fun to do and use things that you have around the home. There are so many kits and accessories you can buy at pocket money prices, so everyone can get creative at little cost. Check out what's happening in your area, or download a wide range of craft projects, by logging on to www.craftplace.org.uk.

The HobbyCraft superstore chain has 28 stores nationwide and the biggest choice of arts and crafts materials to be found all under one roof. For further information and to locate your local store call free on 0800 027 2387 or check the website at www.hobbycraft.co.uk ■

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Green Fingers

Life-size knitted garden

Creative Stitches & Hobbycrafts is at The Brighton Centre from 9th to 11th February 2007. It includes the world's first ever life sized knitted garden over the past year.

This ambitious project is sponsored by **Simply Knitting** magazine and the **BHKC**, was lovingly created by hundreds of knitters visiting the **ICHF shows** and can be found at the heart of two of their spring stitching shows.

The knitted garden is a delightful treat for the eyes with many beautiful colours and interesting sights. Those who helped to create it used wool or mixed media to knit and crochet the amazingly true to life details. The vast array of different flowers in bloom ranges from roses to tulips, tiger lilies to daffodils and poppies to pansies. The vegetable patch looks good enough to eat and is fully stocked with cauliflowers, potatoes and carrots. If that doesn't tease the taste buds then the picnic with its ring doughnuts, sandwiches and other delights probably will!

Scuttling around the undergrowth there are spiders, worms and ladybirds; leaping over the pond there are frogs and swarming in the air are bumblebees, all creating a most realistic picture that could have been captured straight from the quintessential English garden.

From Brighton, the exhibition weaves its way to Scotland with the Creative Stitches and Hobbycrafts show at SECC, Glasgow from **Thursday 8th to Sunday 11th March 2007** including the knitted garden. The last stop for the exhibition will be at Birmingham NEC with **Sewing for Pleasure** from 29th March to 1st April 2007, *but the garden won't be shown there*. Whilst at the show, you'll have the chance to enter the Hobbycrafts hall



where you'll find the largest creative hobbies show in the UK. This is all part of the entry cost so you can have double the enjoyment for just one entrance fee. For show information contact 01425-272711 or log on to www.ichf.co.uk. The ticket hotline is 01425-277988 with discount for groups of 10 or more; please phone for details. ■

News Line

Seasonal Fayre

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

CHRISTMAS SPIRIT

If you live in London and would like to join in a service of carols by candlelight in aid of breast cancer care, join celebrity guests for a night of Christmas spirit at Breast Cancer Care's Annual Carol Service by Candlelight on Thursday 14 December. The magical evening will feature a glorious choir, festive carols, celebrity readings, roast chestnuts and mince pies, all set in a wonderful candlelit Victorian church, to raise money to support people affected by breast cancer. The date is 7.00 pm on Thursday 14 December 2006 and the venue is St Paul's Church, Knightsbridge. Michael Aspel plus celebrity guests will be there and previous guests include Simon Callow, Dame Diana Rigg and Michael Parkinson.

Lit by hundreds of candles, St Paul's church provides the perfect seasonal atmosphere for the readings from special celebrity guests. The singing by candlelight will be led by the wonderful



L'Inviti Singers followed by a performance from the Godolphin & Latymer Junior Chamber School Choir. After the service, guests gather outside the church for complementary wine, mince pies and freshly roasted chestnuts. Jugglers and musicians will entertain the crowd while stalls sell Christmas gifts to raise money for the charity.

For the first time this year there will also be an optional Champagne Supper at the exclusive Caledonian Club, a private members club a short walk from the church, making the event an ideal office outing or a get together for friends

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THREE EASY PIECES

Elaine Cater has just produced a new pattern book she's called 3 Easy Pieces. She hopes it's the perfect book for all knitters, whether they are just starting out or have been knitting for years. The book is an introduction to holding position on the knitting machine, for those who haven't tried it before or who have only used it when making sideways knitted skirts. It's also a set of patterns to use up those cone ends that lurk in our yarn cupboards.



Elaine's samples were knitted using Denys Brunton Magicolor, a yarn many of us still have, though it was discontinued many years ago. In case you haven't tried it before, unusual fabrics can be created by using a yarn that changes colours as it is knitted in combination with holding position. So even if you don't have Magicolor, using the new space-dyed or painted yarns can be substituted to create these designs. The book is available direct from Elaine and the cost is £5.00 plus 75 pence postage. For North American readers, her books and patterns are now being stocked by Sian Tavis in Canada. (Sian also distributes Machine Knitting Monthly in Canada.) For overseas friends, Sian's address is Box 260, Oakville, Manitoba R0M 0Y0, Canada and her e-mail address is tavis@lincsat.com. To order from Elaine, here are her address details:

Elaine Cater
Watergates Cottage, 31 Watergates Lane, Broadmayne
DORCHESTER, Dorset DT2 8HA

the fabric warehouse

ALL SEWN UP

Christmas is all sewn up this year so take the stress out of what to buy the friend that has everything and visit **The Fabric Warehouse** for a wide selection of gifts perfect for the sewing enthusiast. New for Christmas is a selection of **Knit Your Own Scarf** packs in varying wools and colours from just £9.99. The packs are the perfect stock-

ing filler for fashion followers who like to create their own designs or for knitting novices keen to learn the skill. Knitting is fast becoming one of the season's most popular hobbies and now there's no excuse for not taking up the trend!



Anyone who loves sewing will know just how frustrating it is when cotton spools and pins go astray so treat friends and family to a new sewing box that's perfect for keeping everything in order. The sewing boxes come in a number of fun designs from novelty cat prints and colourful turtles with prices starting from just £29.99.

From dress making patterns to luxurious fabrics and from wools to threads, The Fabric Warehouse has the ideal gift in store, whether you're a novice or an expert. For details of your nearest store, call free phone 0800-316 4408 or visit www.fabricwarehouse.co.uk ■



after a hard days Christmas shopping. Tickets are priced at £30 for the service and £75 for the service and champagne supper. For more information or to book tickets please call 020-7751 8063 or e-mail:-

hayleybi@breastcancercare.org.uk

Breast Cancer Care is the UK's leading provider of support and information for people affected by breast cancer in the UK and this special event helps to ensure that the charity is able to provide free services for everyone. For more information on Breast Cancer Care and the support services they provide please visit www.breastcancercare.org.uk

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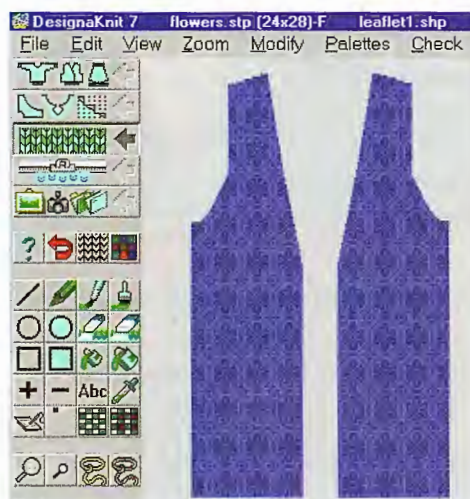
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PATTERN

Mohair Magic

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 94 [99, 104, 109, 114, 119] cm, 37 [39, 41, 43, 45, 47] in.

Length to shoulder 52 [53, 54.5, 55.5, 57, 58] cm, 20½ [21, 21½, 22, 22½, 23] in.

Sleeve seam 29 [29, 29, 30.5, 31.5, 33] cm, 11½ [11½, 11½, 12, 12½, 13] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 24 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

PATTERN

Using MC, K 10 rows. Using C, K 2 rows. Drop every st one row down and reform. These 12 rows form pattern.

Knitting Instructions

BACK

Push 76 [80, 84, 88, 92, 96] Ns at centre of machine to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and C, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *. Set RC at 000. K 2 rows. Drop every st one row down and reform. Cont in pattern. K 72 [72, 72, 74, 76, 76] rows. RC shows 74 [74, 74, 76, 78, 78].

SHAPE ARMHOLES

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 58 [60, 62, 64, 66, 68] sts rem **. K 37 [37, 41, 39, 41, 41] rows.

SHAPE NECK

Set carriage to hold. Push 39 [40, 41, 43, 44, 46] Ns at right to HP. Cont on rem 19 [20, 21, 21, 22, 22] sts for first side. K 1 row. Dec 1 st at neck edge on next 4 rows. 15 [16, 17, 17, 18, 18] sts rem. K 1 row. Cast off. With carriage at left, push 20 [20, 20, 22, 22, 24] Ns at left from HP to UWP. Using WY, K a few rows and release. With carriage at right, push rem 19 [20, 21, 21, 22, 22] Ns from HP to UWP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to **. K 13 [13, 15, 13, 13, 13] rows.

SHAPE NECK

Set carriage to hold. Push 37 [38, 39, 41, 42, 44] Ns at right to HP. Cont on rem 21 [22, 23, 23, 24, 24] sts for first side. K 1

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

Suitable for chunky knitting machines.

MATERIALS

King Cole Luxury Mohair

5 [6, 6, 7, 7, 8] x 50 g balls in Main Colour (MC).

King Cole Fashion Aran

1 [1, 1, 1, 1, 1] x 100 g ball in Contrast Colour (C).

Pair 5 mm knitting needles.

Beads to decorate, if required.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.



row. Dec 1 st at neck edge on next 2 rows, then foll 4 alt rows. 15 [16, 17, 17, 18, 18] sts rem. K 19 [19, 21, 21, 23, 23] rows. Cast off. With carriage at left, push 16 [16, 16, 18, 18, 20] Ns at left from HP to UWP. Using WY, K a few rows and release. With carriage at right, push rem 21 [22, 23, 23, 24, 24] Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

Push 60 [62, 64, 66, 66, 68] Ns at centre of machine to WP. Work as for Back from * to *. Set RC at 000. K 2 rows. Drop every st one row down and reform. Cont in pattern. K 2 rows. Shape sides by inc 1 st at each end of the next row and every foll 8th [8th, 6th, 6th, 6th, 6th] row until there are 72 [74, 82, 82, 86, 88] sts. K 25 [25, 17, 27, 17, 21] rows. RC shows 70 [70, 70, 74, 76, 80].

SHAPE TOP

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 54 [54, 60, 58, 60, 60] sts rem. K 1 row. Cast off.

NECK EDGING

Join right shoulder seam.

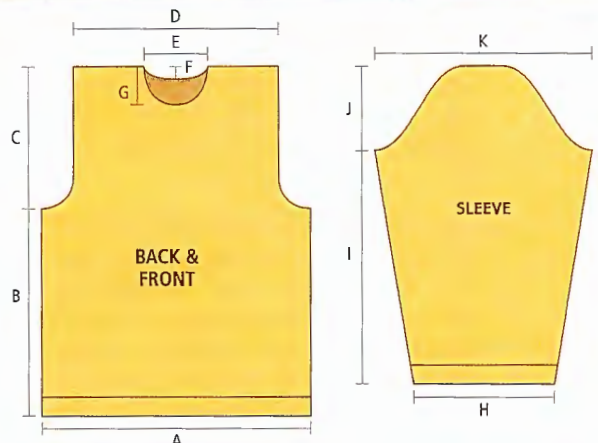
With 5 mm knitting needles and right side facing, rejoin C and pick up and K 30 [30, 32, 32, 34, 34] sts evenly down left side of front neck, K 16 [16, 16, 18, 18, 20] sts from centre front, pick up and K 30 [30, 32, 32, 34, 34] sts evenly up right side of front neck and 5 sts down right side of back neck, K 20 [20, 20, 22, 22, 24] sts from back neck, then pick up and K 5 sts up left side of back neck. 106 [106, 110, 114, 118, 122] sts. K 2 rows. Cast off knitwise.

MAKING UP

Join left shoulder and edging seams. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and front. Taking half a stitch into seams, join side and sleeve seams. Decorate neck and cuffs with beads. ■

Diagrams

A = 47.5 [50, 52.5, 55, 57.5, 60] cm
B = 31 [31, 31, 32, 32.5, 32.5] cm
C = 21 [22, 23.5, 23.5, 24.5, 25.5] cm
D = 36.25 [37.5, 38.75, 40, 41.25, 42.5] cm
E = 17.5 [17.5, 17.5, 18.75, 18.75, 20] cm
F = 2.5 cm
G = 12.5 [12.5, 13.25, 13.25, 14, 14] cm
H = 37.5 [38.75, 40, 41.25, 41.25, 42.5] cm
I = 29 [29, 29, 30.5, 31.5, 33] cm
J = 4 [5, 5, 5.75, 5.75, 6.5] cm
K = 45 [46, 51, 51, 53.5, 55] cm



Let's Get Knitting - Tuck and Slip Stitch

Beryl Jarvis has been taking her students and our readers through basic machine knitting skills. Last month she introduced us to some of the fantastic fabrics that can be knitted on our machines; this time she looks at designing tuck stitch and slip stitch patterns.

TUCK STITCH

Before we create our own pattern let's recap on tuck stitch in general. With most punchcard machines, the needles to be moved to upper working position are selected by punched holes; the areas not punched will leave needles in working position. The selection has to be made before the machine can be set to knit the pattern. You will not see needles move when tuck stitch or any pattern on Silver Reed and Knitmaster machines is knitted.

With a tuck stitch pattern, the needles moved to upper working position will knit; the needles in working position will hold the loop of yarn but not knit it. Therefore, tuck stitch patterns usually only have single needles left in working position with needles either side moved to upper working position. If more than one needle is left in working position, one continuous loop of yarn will be taken into the hooks and this may create problems when the needles are selected to be knitted. The loop will come off the needles and could tangle. Look at the basic patterns supplied with your machine to use for tuck stitch. You will notice that they are mostly fully punched, with just occasional single holes not punched.

POSITIVE & NEGATIVE VARIATION

When electronic machines are not programmed with any variations, the black squares represent the needles that will be moved to upper working position and the white squares represent the needles to stay in working position. Often, when knitting a tuck stitch pattern, you will need to choose the positive/negative variation. This will reverse the selection to make the white squares move needles to upper working position and the black squares leave needles in working position.

Look at your pattern book and examine the charts of patterns suggested for tuck stitch. You may find some designs that need to have the positive/negative variation switch on. When designing your own patterns, it is usually easier to just input the few black squares for the needles that will stay in working position. This will leave the majority of the pattern white

Each needle to hold a tuck loop must have the needles either side selected to knit

Diagram 1



Needles holding tuck loops must be selected to knit after a maximum of four rows

Diagram 2

and you then use the positive/negative variation switch. Unfortunately, punchcard knitters don't have this option so there will probably be a lot of holes to be punched!

HOLD IT!

If a needle is only holding a tuck loop on one row and being selected to knit on the next row, the depth and texture of the pattern will be quite subtle. Conversely, if the same needle holds a tuck loop on several rows, the texture and effect will be deeper. As the yarn is held in the hooks until the needle is selected to knit, there

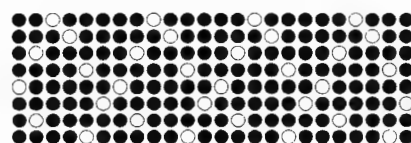
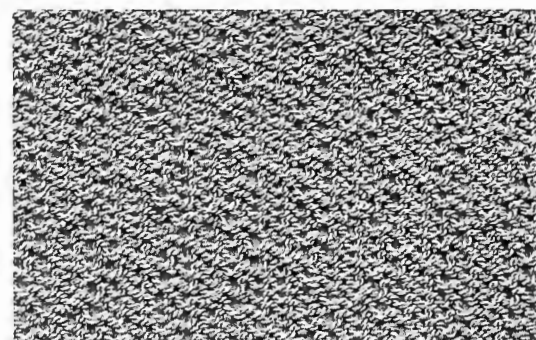


Diagram 3

Electronic pattern is 6 sts wide & 8 rows long



Sample 1

will be problems when knitting 4-ply yarn if the same needle is not selected for more than four rows. If fine yarns are used, you will probably get away with more than four loops on an individual needle.

DESIGNING PATTERNS

With the above limitations in mind, look at the guidelines in Diagrams 1 and 2 then, by whatever means you use, try to create a design suitable for tuck stitch. Some of you may use a computer program such as DesignaKnit or a PPD to draw your patterns, but many knitters neither have nor want these aids. As mentioned in my last article, I have stitch-related paper for sale that's ideal to use when creating your own pattern ideas.

Having created a design, punch it out on a card or input it into your electronic machine and knit a sample. Tuck stitch patterns are often made up of quite small repeats. Electronic knitters only have to input one repeat whereas punchcards need to be punched over the whole width and made long enough to go through the machine and join. Don't forget to start and end with two rows completely punched to overlap and join.

WHICH BUTTON?

Put your new punchcard into the machine, join it up and lock on Row 1 or input your pattern into your electronic machine following the instructions in the manual. Work a selection row and punchcard knitters release punchcard. Set the machine to knit tuck stitch. On Brother and Toyota machines, press in both TUCK buttons. Knitmaster and Silver Reed owners should move the cam lever to T. Knit a sample.

Diagram 3 and Sample 1 shows a simple design that I created first on stitch-related paper then took to my machine. As the needles are only holding tuck loops for one row and occasionally, the pattern is not very impressive. Diagram 4 and Sample 2 has tucked loops held

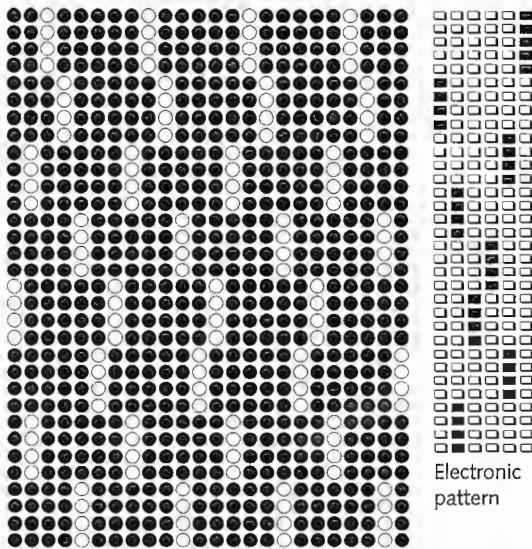
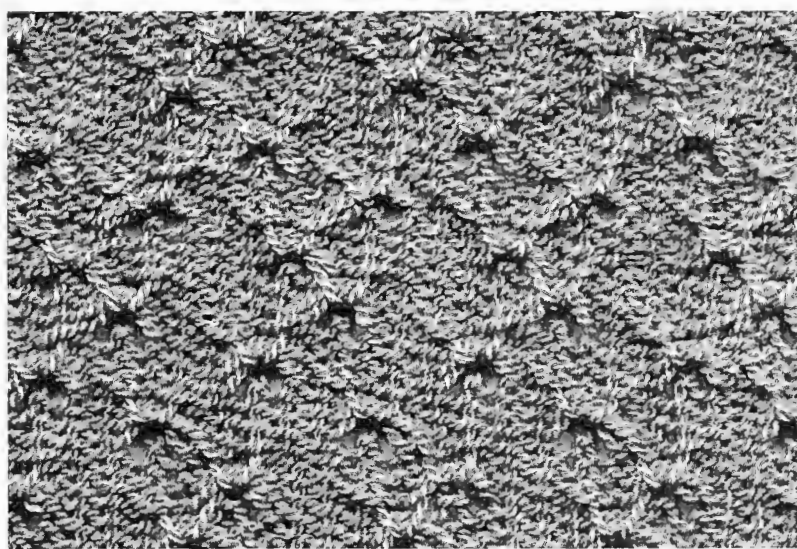


Diagram 4

Electronic pattern is 6 sts wide & 32 rows long - Use positive / negative variation



Sample 2

for four rows and over more needles in a row so the pattern is much more noticeable.

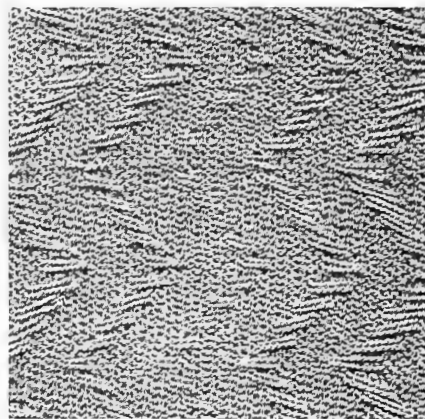
SLIP STITCH

What machine knitters usually know as slip stitch is also called skip stitch in Brother manuals. When knitting on Brother machines, the PART buttons are pushed in. On Toyota machines, EMPTY is selected. Knitmaster and Silver Reed owners move the cam lever to S.

WHAT'S IN A NAME?

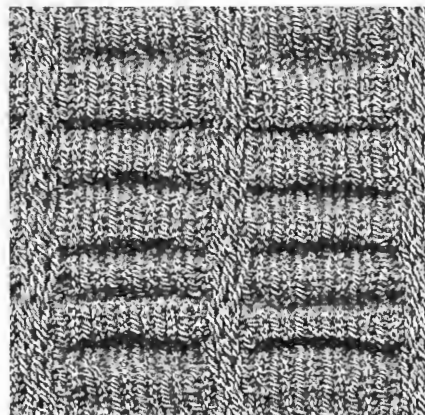
The difference between tuck and slip stitch patterns is straightforward. The yarn is held in the hooks of the needles not selected to knit as tuck stitch and it slips by the non-selected needles for slip stitch. The slipped loops can create some very interesting patterns. Whereas tucked loops can only be held on single needles,

the same restriction does not apply to slip stitch. However, small loops slipping by one, two or three needles usually look best. Look now at Diagram 5 and Sample 3. Please note that slipping by more than three needles will usually leave floats that could get caught by rings, fingers and so on.



Sample 3

You will find that the same needles can be slipped for several rows before being knitted. When a pattern does slip the same needle for several rows, a ruched fabric is the result. It is often difficult to see what the finished fabric will look like



Sample 4

at the designing stage. Remember that only the punched holes and selected needles will be knitted. Diagram 6 and Sample 4 shows a ruched fabric.

So far, we have just been looking at single colour tuck and slip stitch patterns that usually look best from the purl side. Only one colour has been knitted at a time, in either tuck or slip stitch. However, if the colour is changed, many more interesting fabrics can be made and I'll write about them next time. ■

Learn at home

Beryl Jarvis ran a very successful course in Leicester for more than ten years and her Classwise series of articles was based on life in her classroom and her teaching.

Special Note

Beryl's Info Sheets are widely acclaimed and still available to readers. Knitted stitches are not square but rectangular and Beryl has created some stitch-related graph paper in packs of ten sheets. (She also supplies pencils, rubbers and pencil sharpeners if you need them!) If you would like a list of the full set of Info Sheets or more information about stitch-related graph paper (including prices) please send a self-addressed and stamped envelope to the following address:

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: beryl.jarvis@ntlworld.com

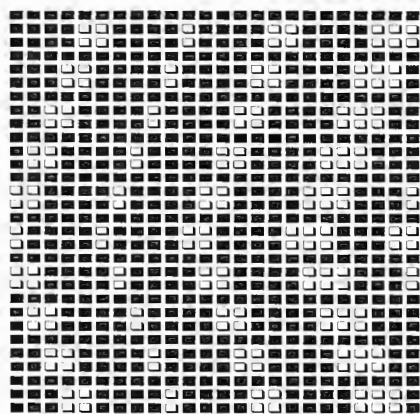


Diagram 5

Pattern is 24 sts wide & 30 rows long

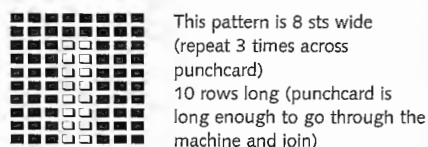


Diagram 6

This pattern is 8 sts wide (repeat 3 times across punchcard) 10 rows long (punchcard is long enough to go through the machine and join)

Xmas Garland & Cards

Original Maggie Andrews designs

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. Maggie used a Silver Reed 840.

MATERIALS

Bramwell Fine 4-ply

A small amount in White (MC) and Foxy (A).

Twilley's Goldfingering

A small amount in Blue (B) and Red (C).

Polyester stuffing.

Jones Tones fabric paints, embroidery thread, or felt pens for snowmen's features and buttons.

2 sheets of midnight blue card stock (size does not matter, but at least A5).

Scraps of white shiny, pearlescent or textured card (use bits left over from other projects).

Tiny scraps of silver or hologram card (use bits left over from other projects).

Stars or snowflake peel-off stickers or sequins from craft shops.

Sequin Christmas trees. (Maggie used a pack of table confetti bought at Poundland.)

Silver glitter glue.

Glue, double sided sticky tape or sticky fixers. Short lengths of suitable ribbon or coloured string. (Maggie used glittery parcel tie, but you could also knit cord with a leftover length of Goldfingering or other yarn.)

Silver gel pen.

The fibre content of Fine 4-ply is 100% Acrylic. For further information about this yarn and Jones Tones fabric paints, please write to F W Bramwell & Co at Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.

Hang the garland on your Christmas tree, along the edge of the mantelpiece, on the banisters, on the bookcase or over a door.

Pattern Information

TENSION

This is not crucial, just use the same tension that you would normally use for st st with this yarn.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side.

Knitting Instructions

SNOWMEN

There are two sizes of snowman, depending on which way up you use your cards. Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

BODY, HEAD & HAT

Push 18 Ns at centre of machine to WP. With carriage at right and using MT and MC, make a woven/automatic closed-edge cast on. Carriage is at left. Set RC at 000 and then knit 10 [14] rows.

Push all Ns to HP. Set carriage to knit back to WP. Using a double length of MC, weave it under and over all the Ns for neck gathers. K 6 rows. Using B (A), K 5 rows. Make a hem by placing loops from first row worked in B (A) on to corresponding Ns. K 4 rows. Cut yarn leaving about 20 cm, thread the end in a needle. Thread needle through sts and then release from the machine. Draw up stitches and secure.





There's more...

There are lots of small Christmas decorations that are suitable for adding to your Christmas cards in Maggie's book *Xmas Fun*, along with both large and small knitted Fair Isle Christmas motifs to use in aperture cards. This book is available direct from Maggie. It costs £4.50 including post and packaging to knitters in the U.K. Knitters in other parts of the world can see it on Maggie's website. and buy it for £6.50 using PayPal.

All Maggie's books are illustrated and described on her website but any UK knitters without the Internet can send a stamped and self-addressed envelope for a free colour illustrated catalogue and here's the address you need:

Maggie Andrews
79 Hookfield
HARLOW, Essex, CM18 6QQ

Pattern Information

TENSION

This is not crucial, just use the same tension that you would normally use for st st with this yarn.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. Maggie used a Silver Reed 840.

MATERIALS

Bramwell Fine 4-ply

Approx 70 g in White (MC).

Approx 20 g in Foxy (A).

Twilley's Goldfingering

1 ball in Silver (B).

Eyelash Yarn

A small amount in Red (C) for snowmen's scarves.

Polyester stuffing.

Jones Tones or similar fabric paints or embroidery thread, for snowmen's features and buttons.

Jones Tones or similar fabric paints, or glitter glue to decorate the medallions.

The fibre content of Fine 4-ply is 100% Acrylic. For further information about this yarn or Jones Tones paints, please write to F W Bramwell & Co at Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.



In Celebration of Machine Knitting 2007

The Guild of Machine Knitters, in association with Machine Knitting Monthly, bring you a competition open to all machine knitters.

Everyone's invited to take part, to help spread ideas and enthusiasm about machine knitting, and don't worry - we're not asking you to re-invent the wheel. If you have a favourite pattern you can use that for size but just personalise it with a little something different, either a different stitch pattern, collar or button band.

The Guild recognizes that we have many wonderful knitters who do not consider themselves able to work without a pattern. That's fine, a bit of adaptation goes a long way.

Entries will be judged on:

- Creativity and execution
- Choice of techniques
- Tension and finish
- Presentation and eye-appeal
- Suitability of yarn for design
- The balance between all the above

HOW TO ENTER

This competition is open to all machine knitters and conditions of entry are:-

- ① **Adult garment** - either male or female, can be a single garment, a two-piece or something for the weekend.
- ② **Child or baby garment(s)** - Day wear, layette or play wear, whichever you wish to do.
- ③ **Cone ends** under 100g of yarn, 90% of which to be machine knitted, wearable, non-wearable, household, toy.
- ④ **Open category** - Machine knitted, can be wearable, non-wearable, flight of fancy, fabric flair, knitted art.

TERMS & CONDITIONS

The Judges' decision is final. **Final date for submission of garments 25 April 2007.**

Please send your completed entry form and fee to:

The Creativity Awards, GMK
17 Denshire Court, Baston
PETERBOROUGH
Cambridgeshire PE6 9QL

ELIGIBILITY

for the Creativity Cup requires that you must be a member of the Guild of Machine Knitters, using at least three techniques from the list below, one of which must be machine knitted.

1. Plain stocking stitch
2. Fair Isle
3. Tuck stitch
4. Openwork/lace
5. Weaving
6. Crochet
7. Hand-knitting
8. Beadwork
9. Embroidery*
10. Swiss darning
11. Ribbon work
12. Felting
13. Slip-stitch
14. Garter stitch
15. Double bed work

* Embroidery should be anything other than Cross-Stitch

THE SHERBORNE VASE

The Sherborne Vase, sponsored by Sherborne and District MKC

The Sherborne Vase is a separate, second competition for at least three GMK members plus two others of a club, or at least five individual GMK members working as a group to create a picnic, fibre art, or a roundabout.

Additional notes are available on request from the GMK at the address shown to the left.

CREATIVITY AWARDS ENTRY FORM 2007

Name

Address

Postcode

Tel: Day Eve

E-mail

Entry Fee (£5 Each Entry)

- No. of entries
- Entry Fee(s) £
- Guild Membership, if req'd (£12/year)
- Guild Membership Number
- Category Entering Adult / Child / Cone / Open / Sherborne

Total

Please send cheque made payable to Guild of Machine Knitters

Signature

I agree that my entry may be exhibited

12

Knitting Instructions

Snowmen (make 5)

BODY, HEAD & HAT

Push 36 Ns at centre of machine to WP. With carriage at right and using MT and MC, make a woven or automatic closed-edge cast on. Carriage is at left. Set RC at 000. K 30 rows.

ARMHOLES

Counting from centre 0, transfer the 9th st on to the 8th N and the 10th st on to the 11th N, leaving empty Ns in WP. K 1 row. There will be a loop over both the Ns that were empty. Use a single transfer tool to lift the loop on both number 10 Ns and twist it to form an e-wrap, K 1 row. Push all Ns to HP. Set carriage to knit back to WP. Using a double length of MC, weave it under and over all the Ns for neck gathers. K 10 rows. Using A, K 8 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. K 11 rows. Transfer the first and every foll alt st on to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Cut yarn and thread double in a needle. Thread needle through sts and release from machine.

HANDS & ARMS (MAKE 5)

Push 20 Ns at centre of machine to WP. With carriage at right and using MT and A, make a woven or automatic closed-edge cast on. Carriage is at left. Set RC at 000. K 6 rows. Using MC, K 26 rows. Using A, K 6 rows. Cut yarn and thread in a needle. Thread needle through sts and release from machine.

Medallions (make 4)

TO KNIT

Push 24 Ns at centre of machine to WP. Using MT and WY, K a few rows ending with carriage at left. Using nylon cord, K 1 row. * Set carriage to hold. Using MC, K 1 row. Push 1 N at carriage side to HP on next 22 rows. 2 Ns rem in WP. Take yarn over and under Ns to carriage side. Set carriage to knit back to WP. K 1 row *.

Rep from * to * 4 more times. Using WY, K a few rows and release from machine.

MAKING UP SNOWMEN

Draw up cast off thread and secure. Fold in half, right side inside. Use end of yarn to join hat seam. Using ends of MC, join head seam. Put ends of weaving yarn to right side and join body seam. Turn to right side. Allow sides of arms to roll in tightly and sew the two rolls together using MC. Pull up cast on and cast off sts and use the ends to join hand seams. Stuff hat and head. Push latch tool through the eyelet holes below neck. Grip one hand in latch tool and pull through the eyelets. Stuff body and draw up the cast on sts and secure. Draw up weaving thread and tie tightly to form neck and use the ends to secure the arms in the armholes. Add features and buttons. Tie a short length of C around neck for scarf.

MEDALLIONS

Graft seams. Lay flat to form a five-sided shape. Use fabric paints or glitter glue to draw along the shaping curve and along the edge. Leave to dry. With one of the points at the top, add a tassel in B to the bottom straight edge.

ASSEMBLING

Sew the Medallions between the Snowmen's hands as in the photo. Make 2 x 60 cm twisted cords with B and fix the centre of one to each end of Snowman's hand as shown. ■

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SCARVES

Push 3 Ns to WP. Using C (B) cast on using e-wrap method. Set RC at 000. Using MT, K 40 rows. Cast off and darn in ends.

MAKING UP SNOWMEN

Fold in half, right side inside. Use end of yarn to join hat seam. Thread the end of MC in needle and join head and body seam. Put ends of weaving yarn inside to right side. Turn to right side. Put a small amount of stuffing into the snowman and draw up the cast on sts and secure. Draw up weaving thread and tie tightly to form neck and tie in a knot. Add features and buttons. Tie scarf round neck.

MAKE UP THE CARD

Score down the middle of the blue card stock and fold to make your base card. Cut a piece of the white scrap card the width of the base card and cut an undulating edge to resemble snowdrifts along the top. Stick to the bottom of the card. Decorate with dots of silver glitter glue and leave to dry. Stick the snowman in place with sticky fixers. Write your greeting with silver gel pen or use a peel off or stencil. Cut a large star from the silver or holographic card and stick in the sky. Stick small sequin or peel-off stars or snowflakes in the sky. Stick Christmas tree sequins on the skyline. Decorate the inside, adding and insert if you like. Wrapping paper makes good inserts for Christmas cards. Tie ribbon or coloured string around the card on the fold. Send with love. ■

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- ✦ 100% Pure Geelong Merino Lamb's Wool
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- ✦ 50% Cashmere/50% Silk
- ✦ Cashmere & Kid Mohair
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Other Yarns - All yarn purchased will be supplied with detailed fibre content, suggested tensions and washing instructions.

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For shade cards, price list and information send £3.00 cheque or postal order made payable to Jane Woodward to the following address:-

Jane Woodward
Grove Farm, Wolvey, Hinckley, Leics LE10 3LL
Tel 01455-220767

PATTERN

Away in a Manger

An original **Pippin** design

Pattern Information

MEASUREMENTS

Height of dolls approximately 17 cm, 7 in.

TENSION

Tension dial approximately 6 (MT). All pieces are knitted using MT unless otherwise stated.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

KNITTING NOTES

- a) We used knit side of knitting as right side unless otherwise stated.
- b) Oversew end stitches of rows together to make a flat seam.
- c) 'E-wrap' means use closed edge method of casting on.
- d) 'Thread off' means break yarn, then thread end through stitches and release from machine.
- e) 'Transfer alt sts' means transfer every alternate stitch on to adjacent needle and push empty needle

Basic Instructions for all dolls

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of any suitable 4-ply yarn
Oddment of DK yarn in White for sheep
Polyester stuffing.
Black, cupped sequins for eyes.
Multi-coloured sequins or beads (optional).
Thin card.
UHU glue.
Crochet hook.



dles back to non-working position.

f) 'Latch off' means beginning at opposite end to carriage, lift end stitch into hook of needle, push stitch behind latch, lift second stitch into hook of latch tool and pull through first stitch. Continue in this way to end of row, pulling yarn through last stitch to secure.

g) When casting on over alternate needles, it is helpful to use a cast-on comb if available. Alternatively, you can use a nylon cord.

MAKING UP NOTES

Press all blankets, head cloths and cloaks with a cool iron. It is important not to press the turban, hair and beards. Do not press any other pieces.

Make up the main body by pulling up yarn at top of head and secure. Join sides of head section. Thread matching yarn through loops of first row knitted in A, pull up and secure. Remove WY. Join centre back seam leaving gap towards top of body section. Turn right side out. Insert two circles of card measuring 6 cm, 2½ in into base of doll, then stuff firmly.

** With appropriate colour yarn, sew a line of gathering stitches around neckline. Pull up yarn. Bind tightly around neck and secure **.

Sew arms to body as shown in diagram. Mark position of eyes with pins, eleven knitted rows above yarn round around neck of doll, leaving three clear stitches between. Sew on black, cupped sequins. Tie sash around waist.

Knitting Instructions

Shepherd (make 2)

YARN REQUIRED

Small amounts of 4-ply yarn in Beige (A), Peach (B), Maroon or Dark Green (C) and Brown (D).

BODY

* Push 49 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push 2nd and every foll alt N from NWP back to WP. K 14 rows. Dec 1 st at each end of next and every foll 5th row until 31 sts rem. Using B, K 14 rows.

*. Using D, K 9 rows. Transfer all sts (see Knitting Notes). K 1 row and thread off (see Knitting Notes).

ARMS (KNIT 2)

Push 11 Ns to WP. Push 2nd and every foll alt N back to NWP. Using A, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 18 rows. Using B, K 7 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seams.

BLANKET

Push 53 Ns to WP. Using C, cast on e-wrap. K 60 rows. Cast off.

BEARD

Push 21 needles to working position. Using D, cast on e-wrap. K 13 rows. Transfer alt sts. K 1 row. Thread off. Pull up sts and secure. Note that P side is used as right side.

MOUSTACHE

Using D and crochet hook, make a chain approximately 3 cm, 1 in long.

SASH

Take a length of appropriate coloured yarn 120 cm, 47 in long. Fold in half and knot ends together. Place end of loop on a door handle. Push a short pencil through knot at opposite end and then twist pencil until yarn becomes tight. Holding both ends tightly, bring ends together and allow yarn to twist itself. Tie knot at each end and trim neatly with scissors.

MAKING UP

Follow instructions for Basic Doll. Sew centre of moustache to eighth row above neck. Pin ends of cast-on edge of beard to sides of face, level with eyes and allowing edge to curl under and cover ends of moustache. Sew in position. Pin blanket on head so that front edge is level with start of brown section. Stitch to top and sides of head 1 cm, ½ in from edge.

Sheep

YARN REQUIRED

Small amount of DK yarn in White (DK) for Body.

Small amounts of 4-ply yarn in White (W) and Black (B) for eyes and nose.

Note - For sheep, purl side of knitting is used as right side of work.

BODY

Push 35 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using MT+4 and DK, K 16 rows. Thread off. Pull up yarn and secure. Join seam.

HEAD

Push 21 Ns to WP and using A, cast on e-wrap. Using MT, K 7 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam.

EARS (KNIT 2)

Push 3 Ns to WP and using A, cast on e-wrap. K 1 row. Cast off.

TAIL

Push 6 Ns to WP and using A, cast on e-wrap. K 1 row. Cast off.

Pippin Designs

Many of you will know Ruth and her lovely Pippin Designs and you may also know that Ruth has retired from designing, for family and health reasons. Her designs have always been popular with machine knitters and Ruth still receives requests for her patterns. However, as she's no longer running her business, she's often unable to help.

By special arrangement, we've reproduced many of Ruth's patterns in the magazine and we're most grateful for her generosity. We've published Ruth's Nativity Scene in the magazine before, but the issues are all but sold out so we thought we'd include this again, just in case Joan's article on page 24 has fired your imagination.

LEGS (KNIT 2)

(Each piece makes two legs)

Push 21 Ns to WP and using A, cast on e-wrap. Mark centre st with contrast yarn. K 4 rows. Cast off.

MAKING UP

Stuff body. Thread matching yarn through loops of first row in DK, pull up and secure. Stuff head firmly and sew to body. Sew on ears and tail. Using B, embroider eyes and nose on face. With knit side of leg outside, begin at side edge of knitting and roll tightly towards centre marker. Stitch through all cast on and cast off edges. Repeat for other side then stitch to body.

Joseph

YARN REQUIRED

Small amounts of 4-ply yarn in Grey (A), Peach (B), Blue (C), Brown (D) and Maroon (M).

ARMS, BEARD, MOUSTACHE & SASH

Using correct colours, work as for Shepherd.

BODY

Push 49 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push 2nd and every foll alt N from NWP back to WP. K 14 rows. Dec 1 st at each end of next and every foll 5th row until 31 sts rem. Using B, K 23 rows. Transfer alt sts. K 1 row and thread off.

CLOAK

Push 43 Ns to WP and using C, cast on e-wrap. K 39 rows. Transfer alt sts. K 1 row and latch off (see Knitting Notes).

Away in a Manger

HAIR

Push 29 Ns to WP and using D, cast on e-wrap. K 33 rows. Transfer alt sts. K 2 rows and thread off. Pull up sts and secure. Join sides of work for 1 cm, ½ in only. Note that P side of knitting is used as right side.

MAKING UP

Follow instructions for Basic Doll. Sew on moustache and beard as for Shepherd. Sew on hair approximately 1 cm, ½ in from front edge around top half of face only. Put on cloak, joining each end of cast-off edge.

Mary

YARN REQUIRED

Small amounts of 4-ply yarn in Blue (A), Peach (B), White (C), Brown (D), Pink (E) and Maroon (F).

BODY & HAIR

Using correct colours, follow instructions for Joseph.

ARMS & SASH

Follow instructions for Shepherd.

HEADRESS

Using C, follow instructions for Shepherd's Blanket.

MAKING UP

Follow instructions for Basic Doll. Mark position of outer edges of mouth with pins, five rows above neck and slightly towards centre from position of eyes. Using E, make two small stitches to form a 'V' shape. Sew on hair as for Joseph. Stitch headdress to top and sides of head 1 cm, ½ in from edge.

Baby Jesus

YARN REQUIRED

Small amounts of 4-ply yarn in White (A), Peach (B) and Black (C).

BODY

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using A, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 16 rows. Using B, K 6 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam.

BLANKET

Push 30 Ns to WP and using A, cast on e-wrap. K 25 rows. Cast off.

MAKING UP

Stuff firmly. Pull up cast-on yarn and secure. Following instructions for Making Up Notes of Basic Doll, work from ** to

**. Make two tiny stitches in C for eyes. Wrap blanket around baby and sew in position.

First Wise Man (Wide Crown)

YARN REQUIRED

Small amounts of 4-ply yarn in Blue (A), Peach (B), Multi-colour (C), Brown (D), White (E) and Gold (F).

ARMS, BEARD, MOUSTACHE & SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

BODY

Follow instructions for Shepherd from * to *.

Using F, K 10 rows. Transfer alternate stitches but leave needles in WP. K 10 rows. Pick up stitches from first row worked in F and place on to Ns. K 10 rows. Transfer alternate stitches. K 1 row and thread off.

HEAD-CLOTH

Push 43 Ns to WP and using E, cast on e-wrap. K 20 rows. Cast off.

GIFT

Push 15 Ns to WP and using F, cast on e-wrap. K 10 rows. Cast off. Join side seam. Stuff firmly. Join cast-on and cast-off edges.

MAKING UP

Follow instructions for Basic Doll. Sew on moustache and beard as for Shepherd. Using matching yarn, gather cast-on edge of head-cloth, pull up and sew immediately below crown. Decorate crown and gift with sequins or beads. Sew gift to hands.

Second Wise Man (Narrow Crown)

YARN REQUIRED

Small amounts of 4-ply yarn in Green (A), Beige (B), Fuchsia (C), Brown (D), White (E), Gold (F) and Purple (G).

ARMS, BEARD, MOUSTACHE & SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

HEAD-CLOTH

Follow instructions for the First Wise Man's head-cloth.

BODY

Follow instructions for Shepherd from * to *.

Using F, K 6 rows. Transfer alt sts but leave Ns in WP. K 6 rows. Pick up sts from first row worked in F and place on to Ns. K 1 row. Using G, K 9 rows. Transfer alt sts. K 1 row and thread off.

GIFT

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 9 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam. Stuff firmly. Pull up cast on yarn and secure.

MAKING UP

Follow instructions for Basic Doll. Finish as for First Wise Man.

Third Wise Man (Turban)

YARN REQUIRED

Small amounts of 4-ply yarn in Red (A), Peach (B), Purple (C), Brown (D), White (E) and Gold (F).

ARMS, BEARD, MOUSTACHE & SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

BODY

Using correct colours, follow instructions for Shepherd from * to *.

Using E, K 10 rows. Transfer alt sts. K 1 row and thread off.

TURBAN

Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using E, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 70 rows. Thread off. Pull up yarn from cast-on and cast-off rows and secure.

GIFT

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 5 rows. Dec 1 st at each end of next and every foll alt row until 5 sts rem. K 1 row and thread off. Pull up yarn and secure. Join seam. Stuff firmly. Pull up cast-on yarn and secure.

MAKING UP

Follow instructions for Basic Doll. Wrap turban around head and stitch in place. Decorate gift and front of turban. Finish as for First Wise Man. ■

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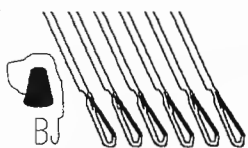
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MAGAZINE is now available here in the UK by mail order from me. If you have been searching for inspiration or just looking for a new angle on machine knitting, then KNITWORDS is for you. (I liked it so much, I thought other knitters would enjoy reading it too.)

Published 4 times a year, the magazine is edited by Mary Anne Oger, a knitwear designer and teacher. Her aim is to produce a magazine that will inspire, excite and entertain. Whether you are a beginner or have been knitting for years using a simple punch card machine or the latest electronic model, this is the magazine for you. A year's subscription is £25.50 (£28.00 Outside the UK) which includes postage. KNITWORDS is published in May, August, November and February.

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Over to You

Down Memory Lane

Having spent most of the afternoon moving furniture, Edna Cahill decided to take a break and tell us about how she came into machine knitting. It will warm your heart to read her story.

Dear Anne

Having spent most of the afternoon moving chairs and pictures to get at my workroom shelves, finding things I had forgotten but not finding the things I was searching for (it takes years to recover from moving house!) I decided it was time to take a break and sit down to send you the letter I promised about how I came into machine knitting.

1935 was a momentous year because my father finally left the Navy after 22 years and we had to get used to him being at home. My brother was also due to move up to 'big school' - the seniors. While my father was at sea, my mother used to put us to bed and then sit beside the bed and knit, while telling us stories of her early life until we went to sleep, so knitting was a part of our life. When he came home, we stayed up a little later to listen to the 'wireless' my father bought for us - and my mother continued her knitting. The project was a cable-knit pullover (when did 'sweater' come in?) to sweeten the prospect of going to a different school for my brother.

SHOW WILLING

I was fascinated by the little cable needle and wanted to learn to knit. My mother started me off but was either too busy or too

impatient to teach me so my father, unemployed for six months, took over and helped me when he wasn't gardening. He took some wooden butcher's skewers, sanded them down and put large blobs of sealing wax on the blunt ends. (He had a collection he used in the garden as markers.) They must have been about seven or eight inches long, not too large for small four year-old hands! By the time I started infant school I was fairly proficient, but we did little knitting there. It was mostly beads on cards for handicrafts, but I was making dolly blankets for my doll's pram at home. There were a few holes here and there, but nothing that my mother couldn't rescue.

When I started junior school in 1938 we were given sock needles and 4-ply cotton and taught to cast on and knit garter stitch. I then did a purl row back, which caused a few raised eyebrows! We were then given bigger needles and encouraged to knit garter stitch dishcloths! We all had little bags to keep our knitting needles and 'wool' together and also our sewing cards. There were thin card with punched designs that we filled in with coloured 'wools'. I told you before about the Brownie hat, a simple garter-stitch square, folded in half, brim turned up and corners turned down, but that was out of school.

My junior school years were handicapped by evacuation (four schools in three years) and part-time schooling on return to Portsmouth, my home town. By then I was in senior school and the local authorities had decided to allow married women to come back to teaching to make full-time schooling possible. Now craft lessons became more adventurous, we learned to knit socks and sew nightdresses and knickers!

KNIT FOR VICTORY

More interesting, we became part of a 'Knit for Victory' campaign and received huge boxes of navy blue, cream, maroon and grey thick oiled wool. With this we knitted sweaters, sea-boot stockings, gloves, mittens, socks and pullovers. The sweaters were supposed to be straight and undecorated, the original T-shape. However, we made them Guernsey style, with a garter strip at armhole level and a wide rib and cable to the shoulder; I believe the liaison teacher sold them the idea that it was easier to get the seams level and sleeves in the right place with the pattern!

We older pupils were allowed to take the knitting home with us, because knitting time in school was limited to Friday afternoons, when we had both sewing and knitting. If we were waiting for teacher's attention or the use of a sewing machine, we were expected to 'get on with our knitting'.

RECYCLING

Wool was difficult to obtain and was on clothing coupons, so we spent a lot of time un-ripping old jumpers and other garments to steam and re-knit. We used to combine colours in stripes to make enough to knit a jumper, or else knit gloves and ankle socks, which were very popular. Everyone wore them to save the feet of precious stockings! We had contests to see who could devise the best and most attractive turnover top. I had a distinct advantage because I had a book (I think it was published by Sirdar) with instructions and diagrams for different methods of casting on, increasing and decreasing. It also had photographs and

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instructions for various stitches such as diamonds, blocks, squares and easy basket and full basket patterns plus basic crochet stitches to give 'finish' to your garment. It was from there that I learned to 'turn through' the sock before starting toe decreases, to make it easier to graft the stitches neatly on the inside. I still do my grafting on the wrong side, although I have not knitted socks for ages!

After the war wool was obtainable, but not always in the colours and ply required. However, someone somewhere must have 'put on the pressure' because 3-ply in colours became more easily available, just in time for the Fair Isle craze. The Prince of Wales wore a Fair Isle slipover for golf in the 30s so the interest was simmering and finally erupted in a burst of colour.

MOVING ON

I had now moved on at last to grammar school, so I knitted on winter evenings and sewed on summer evenings to earn my pocket money and make my own out-of-school clothes. I taught myself to weave in the travelling colours, so knit-weave on the machine was no problem when I eventually got my first knitting machine! Mostly the requests were for baby clothes and cardigans (the most useful garment ever invented) but people were not generous in their payment. Eventually I had to set up a price list, 'but it's only your hobby!' people said. The worst paid item was a full set of crochet mats for a dinner service!

For six years after leaving school I worked as a secretary, saved as much as I could, continued the hand-knitting and eventually went to University as a mature student. The knitting and sewing was invaluable as a way of stretching my grant. I even knitted a long-sleeved dress with a loose roll collar (like a small cow!) in double knit to cope with the temperature in my digs! I was (and still am) a very fast reader so I used to sit at my books with a notepad and record cards on one side and a knitting pattern with work in progress on the other. There were no fancy patterns, but it slowed me down enough to concentrate on note-taking and not just reading straight through.

ALONG CAME JONES

I worked as a social worker and then I married and had a very small baby for whom I knitted 17 inch size dolls' clothes. When he eventually settled down and I had evenings to spare, I started Aran knitting with the famous Irish Baunin, both cream and navy blue. Never again! The weight started arthritic problems with my hands and the navy blue was very hard on the eyes! When my son started nursery school I went back to work part-time and then full-time when my husband decided to train as a social worker. He went off to a course specifically for mature (35 plus) students so, to speed up the knitting, I bought a press-button Jones+Brother knitting machine. The year was 1969. The lady who was due to teach me the basics went down with flu, so I worked through the manual and started a big tension square, which I turned into a pullover for my five-year-old.

Nothing if not bold, I started a lace dress from the Jones+Brother Newsletter with no tension square, I just plunged straight in! When I finished the back, it was about eight inches too long, so I sat and looked at it and thought it over. I started the front and worked it to the right length, then I knitted a new hem for the

back, grafted it to the appropriate level and unpicked the excess! When my teaching lady arrived, she was a bit taken aback, but said I would have found it easier if I had wound the wool on a winder beforehand. She was prepared for this, it happened frequently, so she had brought along one I could buy from her!

The next thing I knitted was a double-knitting smoking jacket for my husband, who was living in a very cold flat in north London. I remember the jacket had a long tie belt, so I learned the hard way how to use a generous tension for double knitting yarn. I can remember listening to the Sunday night adaptation of a Dickens novel after my husband had left Portsmouth to drive back to London after the occasional weekend. Mostly, it was pullovers for my son who seemed to get through them in record time!

A PROPER JOB

Deciding I needed to do 'proper' hems and ribs, I treated myself to a ribber - and took off! I made several dresses for work, some plain with ribbed waistlines and some with ribbed and cross-ribbed tops. I invented most of my patterns because it was very difficult finding any. I still have Sirdar and Orion leaflets, which I picked up in various wool shops. Whenever I saw a wool shop on my journey, I stopped and looked. Gradually it was possible to obtain yarn on cones and then the magazines started to arrive in the newsagents and I began to collect them.

I was always carrying masses of bits and pieces and was using a shopping bag in addition to my handbag, when I had an inspiration! Why not knit-weave? It would keep its shape and I could line it and even divide it, if I got that ambitious! I promptly got started and practised some of the designs in the manual to make colourful woven strips on a cream-coloured background. I thought about Fair Isle but, on the button machine, it was a separate colour on each row, so two passes with the carriage.

TREASURE TROVE

By this time we had moved to London (just between Richmond and Hounslow, actually) and I was lucky enough to find



Look at Life

Time Flies

By the time you read this article, Christmas will be a little closer, but the leaves had hardly started to turn brown when Joan Lafferty had to think about yuletide. Let's find out why.

In a previous article I mentioned that I had been asked to knit the fifth tableau of The Last Supper. No sooner had I started this than I was asked to knit a Nativity scene, which was for a display in November to raise funds for the Disabled Access to the Church. The Committee decided to ask all the local churches to lend their Nativity scenes for the display, a charge would be made for admission and a raffle would help to raise money. So my shepherd figures could be similar to the disciples, but I had to 'invent' a sheep, the trappings for the three Kings, the baby and the manger.

I have always said I am not a designer and I do not have ideas for super garments flowing through my head! However, I can look at a picture and imagine the item in knitting. In fact I do have a pattern, but it is (a) for double knitting yarn and (b) it is for hand knitting. I could probably use double knitting on the machine, but it would make large figures and anyway, I have lots of part cones of four ply to use up.

I mentioned this project to a friend who remarked that "you have lots of time - it's only just September". However, as Anne mentioned in an editorial recently, folk in the journalistic world have to be thinking two or three months ahead and these habits die hard! (In fact the shops are even more ahead; any day now I expect to see Easter eggs and it is barely mid September!)

DECK THE HALLS

This reminds me of last Christmas when a shopping mall in Devon had an enormous Christmas tree on display in aid of a local Children's Hospice. This must have been all of twenty feet high (don't ask me to put this in metres!) and consisted of knitted pieces in every colour you can think of. My son took me to see this and took a picture. I would like to have made a contribution, but there was no one to ask and no box for donations. I saw a write-up in my local paper, which said something like "the cone was covered in sleeves (my italics) which had been knitted by folk who made a contribution to the charity". Somehow the pieces of knitting did not look like sleeves and why make sleeves for a Christmas tree? It took me several months to realise that it probably meant

'leaves' not 'sleeves'; possibly someone had used the phone to send it the details, or else their hand writing was appalling! So I sent the picture and a few words to Anne, but as all newspaper reporters know, there is nothing so stale as Christmas news appearing in February! But I do applaud all those folk who knitted these 'multicoloured pieces'; if they had contacted me, I could have given the garter carriage an airing.

I mentioned my nativity scene to a friend of mine who remarked "you have lots of time - it's only just September". However, as Anne said recently, folk in the journalism have to think 2 or 3 months ahead and old habits die hard!

So now you see why I was knitting my Nativity scene early, so that I could talk about it before February. The other tableau will have to be done soon, because Easter will be upon us as soon as Christmas is over.

AWAY IN A MANGER

I did manage a manger. I have about a half cone of fine, light brown bouclé, which I think is cotton and I won it several years ago in a raffle at my knitting club. It had obviously been sitting on a shelf, unused, because it was quite dusty on top. I was not very taken with this but, having dusted it off, it went into the back of my cupboard. It made a nice Teddy Bear picture on a jumper and using a couple of strands together, it mixed well with my crochet blankets. I decided that, knitted in garter stitch, this would look like wood, so it was useful for my manger. I imagined a box with the top removed and the sides flattened out and this worked well.

The baby has no arms and legs, but is wrapped in a knitted blanket, so this is not apparent. I also had some pale yellow bouclé and decided, with a stretch of the imagination, this might be a substitute for hay or straw, so knitted a tiny 'mattress' with slight padding and the baby lies on this quite happily. Finally I knitted a white blanket to throw across the manger, although I fixed it with a couple of stitches, because I did not want to lose this when on display.

UNDER THE GOOSEBERRY BUSH!

I was invited to lunch with my son and his wife one Sunday and my daughter-in-law is very artistic. I wanted to have some ideas as to how to make the stable so I said to her, "I've made the baby and am in the process of knitting the manger". With a straight face my son said, "mother, how do you make a baby?" "It's easier than knitting a manger", I told him! My daughter-in-law put forward some good ideas for the stable, but I am not sure that I am enough of an artist to carry them out. Having said that, again it has given me something to think about.

Next I made a couple of sheep and that was not very difficult since I have some off-white mohair. The body is like a bag, but I was not sure about the face and ears. Happily for me, there happened to be a programme (Animal Farm) on the television as I was making the sheep and I was able to see some sheep in real life. I made the face and ears black, which stand out well. I had trouble with the legs (and don't we all!) because I knitted small tubes and cut up some pipe cleaners to fit inside, but these stuck out at the bottom in spite of all my efforts to enclose them. I finally knitted strips and rolled them very tightly. Given patience in positioning them in the display, the sheep will stand up!

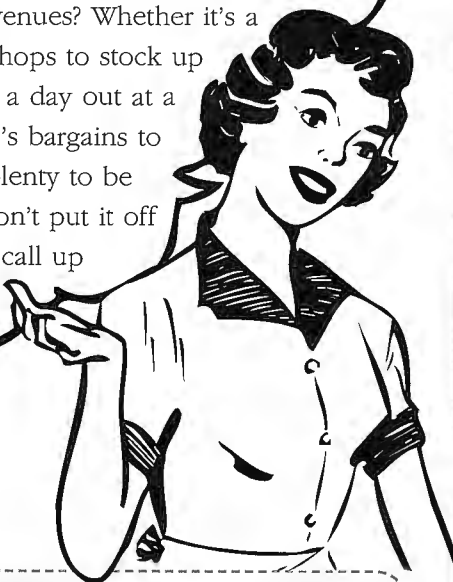
SIT IT OUT

I also had to give Mary's figure some thought. She is usually pictured as sitting down, and indeed my double knitting pattern showed her in a sitting position, but there were no instructions for knitting a stool. I remember I used to make doll's house furniture many years ago and made a stool using the top of a cork for the seat and match sticks for the legs. However, I did not have a cork anywhere and even if I had bought a bottle, it would probably have had a screw top! So I decided my brown bouclé would make something like a tree stump. In fact, it was like knitting the manger with the top filled in. I had to do some tucks to the figure, but Mary is sitting (albeit somewhat precariously) on the log. Once the display is over, I shall send it to my granddaughter and I know that a seven-year-old would notice if Mary was sitting on nothing!

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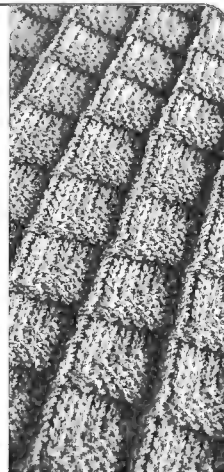
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Over to You

◀ 21 a treasure cave called Handywoman in Acton - so I drove that way home as often as possible and stopped for a browse. My London life was very busy but I found a machine knitting course in Richmond and made a practice of retreating upstairs to my workroom when my son decided to watch the Dukes of Hazard. (Does that give you a date?)

I experimented with things that came up in the magazines but began to feel constrained by the limits of the push-button patterning. I went to a show at Sandown Park and looked at the machines on offer and marvelled at the garments on display! Then and there, in 1982, I bought my Brother KH881, which I still use. My husband said why not get an electronic, but I thought there were too many things to go wrong and opted for the punchcard.

I gave my old machine to my sister-in-law, which turned out to be a very good move. I then had the challenge of driving up to see her once a month and spending the day revising what was possible on the old machine and considering how to do it on the 881! So we went through the basics of A-line skirts with curved hems and hip shaping, all very good for the memory. Then we progressed to jumpers, cardigans and suits.

CHUNKY CHALLENGE

Suddenly, all the patterns in the magazines were for double knit or chunky and that was quite a challenge. My sister-in-law and I met at the next Sandown show and I plunged for the Brother 236 and she went for the Bond. We started experimenting for the men in the family because I personally am rather well built for chunky garments. At that time my husband was into bird-watching, so the chunky sweaters were very popular and I then did one for the club evening. I remember it was pale grey with a large brown owl on the left shoulder. Although I had requests, I was too busy changing my role in 'the day job' to take any commissions.

I went back to the 881 to try out dresses and jackets, which were most useful in 'the day job' because it involved a lot of meetings. I designed them myself and they were simple sweater dresses with minimal shaping in Shetland wool with one-colour Fair Isle yokes. To make a change, I also did two in four panels, which allowed a little more shaping for the mature model! One of my favourites, however, was a generous sweater dress with a ribbed waistline and the ribs progressing up into an Aran style criss-cross bodice.

One of my more adventurous creations at this time was a skirt in an 8-stitch rib, reducing to shape up to the hips and waist. It was fine, but I had not allowed enough for the rib take-up at the waist. The solution was simple, I just made a third panel, but this took me to the other extreme leaving a very large waist! Finally, I made a deep 'V' tank-top and attached it to the waistband of the skirt, creating a swirly pinafore dress. It was ideal for my old time dance evenings and the tank top stopped my blouse from pulling out!

Wool was difficult to obtain and was on clothing coupons, so we spent a lot of time un-ripping old jumpers and other garments to steam and re-knit.

After this adventure, I decided that sideways knitted skirts were a good bet because it was much simpler to add another panel. When I wanted something a little more substantial, I used knit-weave in my sideways skirts. That was when I started knitting sideways jumpers and cardigans, to get that matching look. I still have my Christmas sideways cardigan, based on a pattern I had seen in one of the magazines. It is white with red rib edges and startling bands of holly and ivy running up the front, back and over the shoulders with a matching strip up the sleeves. When the spirit moves, I must repeat it in autumn colours for everyday wear, because the existing one only comes out for a fortnight or so around Christmas!

WHAT'S NEW?

When I was looking for a new challenge, my son suggested a quilted sweater, which took much head-scratching but evolved eventually from circular knitting in 3-ply, with the main bed taking a thread from the ribber-bed stitches to create the quilting effect. It was finished with hand-tooled holes by transferring stitches from the ribber bed to the main bed. This suited him, so I went on to knit a sideways gilet with this sort of trimming down the front. When the spirit moves, perhaps I will try it again!

My late husband and I moved to the Isle of Wight in 1986 and I did a lot of 'household' knitting, including one interesting wall-hanging to decorate the stairwell. Our house had five flights of stairs, so there was a lot of blank wall. However, it looked a bit better with the addition of my husband's boat and flower photo-

graphs and my colourful wall hanging. I can't remember which magazine gave me the idea (which I, of course, adapted as one does!) but I recently saw the original while looking through the A to Z of Machine Knitting, by Sandra Williams.

A NECESSARY DISTRACTION

When my husband was ill in the hospice, I turned to the machine for distraction in the long evenings. I found some cones of mohair in the cabinet, none big enough for a full garment but all in beautiful jewel colours; I needed something simple and straightforward so I knitted four large rectangles, each in a different colour and knit-seamed two short sides and one long side with a dark mohair mixture. I left the other long side open for a front facing and added a dark coloured collar. It made a very colourful coat for day or evening and everyone found it uplifting. It is probably in your records for October / November 1994.

After my husband died, it was difficult to raise energy or enthusiasm for anything creative and I spent a lot of time doing knee-rugs and cat rugs, but I did eventually get round to developing the idea of the four-piece coat and made another. This time it was in Fair Isle in shades of brown, with curves rather than sharp corners and it still comes out to go over suits or dresses.

When I moved house from Cowes to Sandown in 2000, I gave years of magazines to my friend who used to teach machine knitting at the Isle of Wight College. I regret it, because the collection represented lots of ideas, but sadly I do not have the storage space. My son moved down from London in 2001 and created his own flat upstairs, which made the storage situation even more difficult. He has now brought down my 881 from the loft and I have been experimenting with a plaited tuck stitch cover for the square pouffe. It will match the pale carpet-sized rug he bought for my birthday and thank the Lord it isn't round! However, my chunky machine is still languishing in the loft together with some more instruction books and magazines. My son has promised me a door into the roof over the garage to create more storage space, so I face a few more months with the house looking like a builder's yard! I can but hope. My recent friendship with a few more knitters in Newchurch has given me a little push to get back to something creative!

Very best wishes Anne
Edna Cahill
Sandown, Isle of Wight ■

GROUND COVER

I've decided that I'll use a cardboard box as the basis of the stable and knit the "ground" in dark brown. I think the back, which is corrugated card covered with brown paper, can stay as it is. With a stretch of the imagination this could be planks of wood! Then I shall curve the sides, or I hope I can! My daughter-in-law gave me one good idea; she suggested putting a star on the top. I think I can make this out of cardboard covered in silver paper (I shall have to buy some chocolate to get this!) and I hope I can adapt my pipe cleaner wire to make it stand up. Another thought is to just stick the star on to the back of the display at the top. I'll have to see what looks best when I come to it. People often say to me they cannot imagine how I have the patience to do all these fiddly things, but it is great fun, doing the experiments, particularly when they work out!

I then had another bright idea. I didn't think I could knit cattle, but how about a donkey? I knew I had a pattern of a small horse in an old copy of *To & Fro* (May 1984). After all, a donkey is much like a horse in shape but having knitted one previously, I knew this would be too large for my display, so I would have to scale it down. I started making it on the machine, but soon realised I could not see how it was going for size, so reverted to hand knitting. This worked quite well, although my son said the nose part looked like a cairn terrier! So I had to take a tuck in the under part. The ears also gave me trouble. Having knitted them like the ones I make for a tiny Teddy Bear and sewed them on, they were obviously too small for a donkey. As I'm always reminded, it's much easier to sew than to unpick the stitches! However, I think he (or she) looks like a donkey now.

A GOOD IDEA?

In the middle of all this creativity, a lady I know unexpectedly invited me to lunch. This gave me only six days to find a present for her. It happened that my hairdresser, knowing that I am an avid knitter, told me that a local shop was now stocking that lovely whiskery yarn that was so popular last year for knitting scarves. So I managed to get myself to the shop and bought two lots. The girl in the shop was very helpful, informing me that the best way was to buy two balls of the same colour, but different shades and knit them

together. So I bought two of pink and two of blue. Next, a hunt among my hand knitting needles produced only one really thick needle, but a little matter like this did not put me off.

For the second needle I used a slightly smaller one, working loosely. Fortunately the stitches do not show on this sort of work. It was unfortunate that I did not notice that I had dropped a stitch. It was impossible to pick it up with the latch tool as I would with ordinary knitting, but I managed to darn the hole.

What a good thing I bought two colours, because I can keep the one that was darned for myself and give the better one as a present. It only took an evening to knit a scarf. Have I given myself some ideas for Christmas presents, I wonder? ■



Dear Anne

Songs of Praise

If you've a favourite hint to pass on, a story to tell or a point to make, share it with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

Turn, turn, turn

Sue Pritchard has a possible solution for the holes Katharine Humphries was trying to eliminate when knitting socks on her Duo 80 (October 2006, Page 10) and Sue writes:

Hi Anne

Just a quick note to let you know my magazine arrived today, thank you for another informative issue. Katharine Humphries has a query about turning heels on socks on the Duo 80. There are two possible solutions to getting rid of holes. The instruction book says to take the pusher closest to the lock to rest position. The other way is to put the pusher at the opposite end to the lock to rest position, knit the row then put the yarn into the hook of the needle just taken out of work, thus wrapping it, before knitting the return row. Hope this helps solve the problem.

Kind regards
Sue Pritchard
Via e-mail

Table for two

Rita McElroy is an American subscriber and she tells us about a website of special interest.

Hi Anne

I enjoy reading Machine Knitting Monthly and in the October issue, in the Knitting Buddies section, Anne Croucher had written about needing 'a machine able to knit the Fair Isle in the round, perhaps two electronic machines back to back'. You might all like to know of the Table for Two by Wish Knits in the USA. I have wanted to buy this improvement for years, but the timing was not right for me. Now I see they have a website! Cheryl Jiles is the woman who managed to create such a marvellous item. Check out her website at wishknits.com or you can e-mail to WishKnits@aol.com Thank you so much for the informative magazine.

Sincerely
Rita McElroy
Raleigh, NC, USA

MEMORIES

This letter comes from Mary Langridge who writes from Herne Bay in Kent and we'll hide behind our blushes as she says:

Hi Anne

Being laid up with a 'bug' this last couple of days I have had the opportunity to thoroughly read the copies of Machine Knitting Monthly that I have been buying since the beginning of this year. I didn't buy every month just the ones where I thought I might knit the patterns.

I read both your letter and the article A Long & Winding Road in your April 2006 edition. What memories the article brought back. I started machine knitting in 1968 or 69, not sure which year, but my daughter was about a year or year and a half. I started with a Knitmaster Instant where you laid the yarn across the needles by hand and then ran the carriage over them. I knitted quite a lot with that and then progressed to a Knitmaster 302. I bought this through a mail order catalogue, as it was the only way I could afford it - just a little bit of money each week. After that came a 321, which paid for its keep as with a couple of hand-knitting friends we took orders and knitted children's cardigans and jumpers.

I then switched makes completely and went to a Pfaff, which was an education and a half! The technical side of me loved the engineering and the precision of the machine - but the creative side of

me died! I came to the conclusion that I am a single bed person, not one for double beds! Part of the trouble was that at the time I had quite bad arthritis. Trying to transfer stitches and so on was very difficult, as I found that I continually snagged my fingers on the hooks. Could it be that I was cack-handed! Very likely, but whatever the reason I found that if I was to go on knitting I needed to sell the Pfaff and go back to a single bed machine. I went for a Brother this time - a KH894, which I still have. Three house moves later, it sits in the loft ready for use. I knit on it occasionally when I can get the time from a full-time job and four grandchildren, not to mention gym sessions, swimming and tap dancing.

After reading about your struggles with the magazine and the publishing world I would like to say - keep up the good work, you're doing fine! After coming back to machine knitting from three or four years of producing only a garment or two a year, it's so good to find such an excellent magazine totally dedicated to machine knitting. I usually have some hand knitting or embroidery on the go (I belong to the Embroiderers Guild) but machine knitting was my first love and hopefully when I retire in two years and six months time (yes I'm counting down!) I shall have a lot more time for it.

My husband has some ideas to make the loft more habitable for me so I might be able to knit in it in the summer as well as the autumn. At present one boils in the summer and freezes in the winter, spring is dedicated to getting our fairly big garden ready for the summer so that only leaves the autumn to comfortably knit in. So far this year there have been more knitting disasters than successes but I'm getting back to basics and beginning to enjoy myself once more. By the way I must sing the praises of the people at Heathercraft who are extremely quick and efficient at sending much-needed accessories through the post. The sponge needle retaining bar I needed was delivered the very next day after ordering - excellent service.

I only meant this to be a short encouraging e-mail but looking back I have gone on a bit! Sorry for this, but please don't give up - there are many of us out here who would have no knitting lifeline if it wasn't for your magazine.

Best wishes

Mary Langridge
Herne Bay, Kent

THANK YOU LIBBY

Our first letter is from Angela McGregor in response to Clubline in the October 2006 magazine, when we shone the spotlight on Australia and she writes:

Dear Anne

One of the ladies at my machine knitting club gets the Machine Knitting Monthly sent out from England. Yesterday she showed us the article about our seminar. Thank you. It looks really good. To thank Libby Poppleton, the 2006 MKAV Seminar co-ordinator, for all of her hard work we have arranged with Tony Bennett to send her a

I did it my way

One of our subscribers adapted a design from our April issue with amazing results. What a difference a change of yarn and colour can do!

Hello Anne

It was so nice to chat with you again and I am pleased to say the second magazine arrived in two days. Thank you so much for sending it so promptly. Attached are a couple of photos of the jacket I made using King Cole Magnum Chunky instead of mohair used in the April issue pages 56-57. (My younger daughter helped me out as model.)

I used Taupe 116 as the main colour and Multi Chunky Autumn Gold 212 as the contrast. The collar was a bit stiff so I altered it using eight rows of 2x2 rib with three rows of stocking stitch and then the cast off row. As my machine is standard gauge I made the jacket by hand and encourage other readers to adapt patterns for either hand or machine knitting using different yarns of their own choice and requirements. Many thanks to you and your team for the hard work you put into the magazine. I am, as always, eager for the next issue.

kindest regards

Cherry

Via e-mail, full name and address supplied.



year's subscription of your magazine. I have already received two emails from England in response to the article.

Yours sincerely
Angela McGregor

EASTBOUND

Sylvia Abbott pats us on the back for the East Anglian slant in the September magazine and writes:

Hi Anne

Thank you for printing my letter in the September 2006 magazine. I am glad that you found it interesting. The magazine is another very good edition, I have already read it from cover to cover. Had you noticed that it has an East Anglian slant with letters from Lowestoft and Ipswich (Suffolk) and mine from Norfolk? Jean Ryder's excellent article on Woolfest 2006 (OK, she is back in Yorkshire, but I met her at a craft show when she lived in Sheringham, Norfolk) There are adverts for the Norfolk Knitting Showcase in Norwich and also Stalham Craft Shop. That's a good East Anglian Selection I would say. I am looking forward to the Showcase as I have not been able to attend for a few years.

It is perhaps a bit late for you to print,

but I would like to warn readers who are intending to visit the Alexandra Palace event in September to be very careful with their handbags, mobile phones and purses. I had my purse stolen there last year and although I received it back, with cards intact, a week later I lost the cash that I would have spent at the show. Security officers say that they have this problem every year at this particular venue. It appears that a professional gang targets this exhibition every year. Needless to say I will not be going this year.

My best wishes to all at the magazine and my fellow knitters

Sylvia Abbott

Mundesley, Norfolk

Via e-mail

Yes, it is too late for Alexandra Palace, but may I also add my own note of caution to anyone attending a large show that's not necessarily anything to do with knitting. Show organisers do know of these thieves, who also operate in large High Street chain stores. In fact,

I've been an exhibitor at more than one exhibition when the organisers have put a message out over the Tannoy system to alert visitors that the thieves are already in the hall or expected soon.

The thieves move from place to place in a coach, enter a show or store in a perfectly legitimate way and have split second timing. They stay for only a very short time and steal as much as possible and cash is obviously very welcome. By the time most folk have realised that their purse has been stolen, the thieves are already back in the coach and driving to the next venue. Shop managers and show organisers do try and telephone ahead to the thieves' next likely venue, but it's too late for the folk looking forward to a pleasant day out who have been robbed. Take great care of your purses, especially with shops bursting at the seams at Christmas.

June

Bouncing Bugs

An design by reader Iris Rowe



General Information

PATTERN RATING

Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any suitable 4-ply 100% Wool

Oddments in black.

Polyester toy filling.

White felt.

22 cm length of sheering elastic.

Small plastic curtain ring.

Black non-toxic fabric paint.

Clear drying fabric adhesive.

pets, snakes, Pocket Pals and mice. These go down a treat at school fetes and country shows.

All my toys are made from 100% wool because it's inflammable. They all carry a CE tag and comply with EN71 rules. If any of your readers are thinking of making

and selling at craft fairs they must also take out public liability insurance, this costs around £66 per year. I have enclosed a photo of me in my knitting room and the pattern for my spider.

Happy knitting
Iris Rowe

Reader's Contribution

Reader Iris Rowe tells us about her life as a machine knitter and shares one of her money-spinning patterns. Iris writes:

Dear Anne

I thought your readers might be interested in my machine knitting experience. I use a Brother Electroknit KH-950 and gained a City & Guilds in machine knitting in 1995 - and that's cutting a long story short! By now I was knitting for family and friends and decided to start a business selling children's sweaters at craft fairs.

Along side the sweaters I had a stand with knitted spiders on an elastic thread and I called them Bouncing Bugs. These bugs were very popular and counted for most of my takings. Over the years I have added bees, ladybirds, chicks and ghosts to the collection and also larger toys such as monkeys, frogs and bears. Last year I made the decision to go exclusively with the toys and have a wide selection of inexpensive small items like finger pup-



Knitting Instructions

BODY

Push 34 Ns to WP. Put every alt N to HP. Using TD 6 thread the wool through the yarn feeder. Lay the yarn over the Ns in HP. Depress weaving brushes then draw the carriage across Ns for automatic cast on. Using TD 6, K 13 rows. Using TD 2, K 6 rows. Using TD 6 K 23 rows. Remove yarn from yarn feeder and cut leaving a long thread. Using a bodkin remove sts from machine.

LEGS (MAKE 4)

Using automatic cast on method and TD 5, cast on 3 sts. Depress right part button (tube knitting). K 130 rows. Remove yarn from yarn feeder and cut leaving a long thread. Using a bodkin remove sts from machine.

MAKING UP

With right sides of body together pull up sts at one end and secure. Join seam. Turn right side out and stuff lightly. Pull up remaining sts and secure. Pull up sts at both ends of legs and secure. Lay all four legs on a flat surface and line up the ends. Find the centre and sew this to the seam on the underside of the spider's body and 1cm either side of centre seam. Cut two circles of white felt 1 cm diameter for eyes and stitch or glue into position. Using black fabric paint, draw a small black dot for centre of the spider's eye. Attach the sheering elastic to the spider's body making sure it is properly balanced. Tie the curtain ring to the top of the elastic. ■

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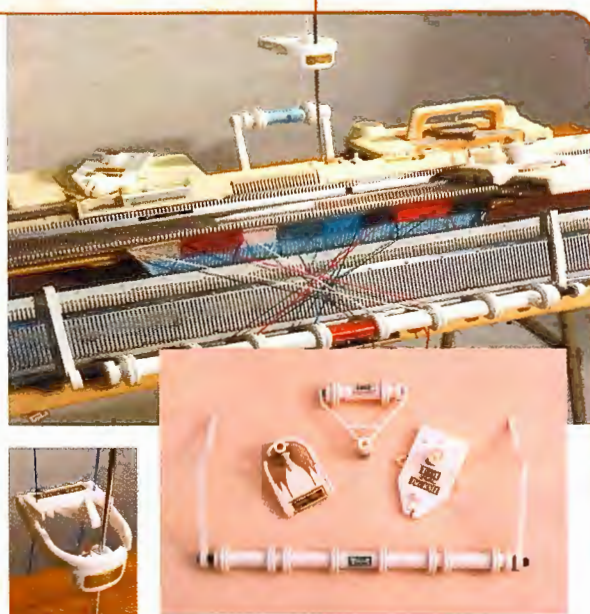
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Diary Dates

Here are the show dates we have for 2007

MACHINE KNITTING LIVE!

Machine Knitting LIVE! is a great 'all knitting' show for machine knitters with top exhibitors displaying their yarns, patterns and accessories. There's always a free fashion show and talks with lots to see, try and buy.

BOURNEMOUTH

Once again Machine Knitting Monthly invites you to join us at Bournemouth School for Girls, Castle Gate Close, Castle Lane West, Bournemouth, Dorset BH8 9UJ on Saturday 3rd March 2007 from 10.00 am to 4.00 pm.

CROYDON

The provisional date for the Selsdon Summer Show is Saturday 21st July 2007 from 10.00 am to 4.00 pm at John Ruskin College in Selsdon Park Road, South Croydon, Surrey CR2 8JJ.

BURY

Each October, Machine Knitting LIVE! travels to the heart of the North West at the Castle Leisure Centre, Bolton Street, Bury, Lancashire BL9 0EZ. The provisional date is Sunday 7th October 2007 from 10.00 am to 4.00 pm.

NOTTINGHAM 2007

The diary date for next year's Nottingham Show will be Sunday 1st April 2007. For further details, call Alan Hunt on 0115-922 3654



NATIONWIDE SHOWS

STITCH & CREATIVE CRAFTS

Sandown Park Exhibition Centre, Esher, Surrey
11th-14th January 2007

STITCH & CREATIVE CRAFTS

G-Mex Centre, Manchester
26th-28th January 2007

COTSWOLD STITCH & CREATIVE CRAFTS

Centaur Centre at the Racecourse, Cheltenham
15th-17th February 2007

LONDON STITCH & CREATIVE CRAFTS

Excel, London
22nd-24th February 2007

STITCH & CREATIVE CRAFTS

Kings Hall, Belfast
12th-14th April 2007

STITCH & CREATIVE CRAFTS

Royal Bath & West Showground
Shepton Mallet, Somerset
19th-22nd April 2007

Welsh Wool

The Wonder of Wool 2007

Designers, artists, makers and creators are encouraged to get busy knitting, sculpting and crafting entries for an exciting competition to celebrate the creative and imaginative uses of Welsh wool.

There are four categories for entries in the Wonder of Wool competition - artistic creations, flowers, fashion (including jewellery, accessories and clothing) and home furnishings. Applicants can enter one or more of these categories, on payment of a £5 fee per entry. All applications must be received by **30th**



A tea cosy designed by Stacey Guthrie from Penzance, using Llanwenog fleece, which won the Home Furnishing category of the 2006 competition.

March 2007, accompanied by a clear photo or image of the entry (not the entry itself). Entries will be judged from the photographs and images, by a panel of industry experts. Five short-listed applicants from each category will then be invited to send their item for display at Wonderwool Wales. They will also be asked to cover the cost of sending their entry and its return after the event.

All competitors have to do is to produce a creation that is 75% made from Welsh wool. This could be anything from an item of clothing to a rug, a piece of art to a sculpture, an item of jewellery to a mobile, a cushion to a car seat, a handbag to a dog lead or even a knitted flower. Entry forms and copies of the competition rules are available in English and Welsh and can be obtained by e-mailing leepr@powys.gov.uk or calling 01982-552224. Alternatively they can also be downloaded from Glasu's website at www.glasu.org.uk/events. Information about suppliers of local wool and other raw materials that might be needed for people's crafty creations are also available from the same sources.

Winning and short-listed entries will go on display at the Wonderwool Wales showcase at the Royal Welsh Showground in Builth Wells, Powys on **Saturday 19th and Sunday 20th May 2007**. The showcase, celebrating wool and other natural fibres such as alpaca, mohair and silk, will have something for everyone with a range of stalls, exhibits, activities, demonstrations and competitions. ■



Lemon Lush

An original Clair Crowston design

Pattern Information

MEASUREMENTS

To fit chest 56-61 [66-71] cm, 22-24 [26-28] in.

Length to shoulder 31 cm, 12¼ in.

Sleeve seam 4.5 cm, 2 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 44 rows to 10 cm, 4 in measured over main pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

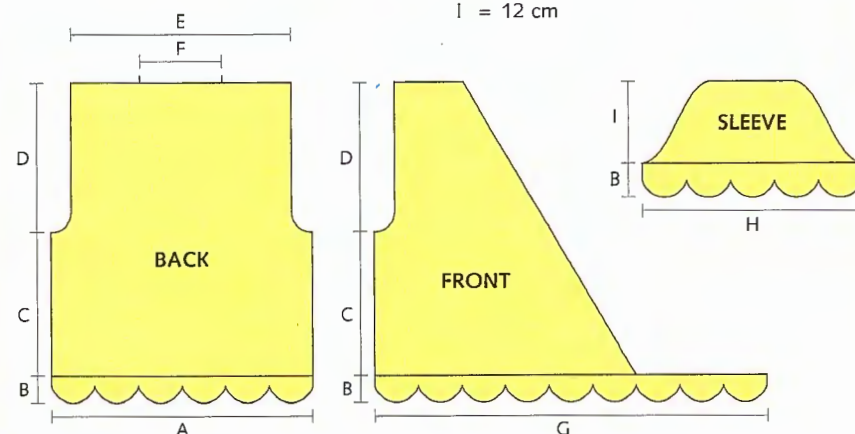
NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining. We used card L10A for Silver Reed and card 21G for Brother.
- On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.
- This sample was made using three ends of industrial yarn on a Silver Reed. Clair has also made the same garment on a Brother 836 using 4-ply Acrylic yarn at tension 6.

Diagrams

A = 30.5 [35] cm
B = 4.5 cm
C = 9.5 cm
D = 17 cm

E = 25 [29] cm
F = 15 [17.5] cm
G = 48.5 [51] cm
H = 22 cm
I = 12 cm



Knitting Instructions

BACK

Insert card and lock on row 1 for Brother or row 2 for Silver Reed.

Push 37 [49] Ns at left and 49 [49] Ns at right of centre 0 to WP. 86 [98] Ns. (7 [8] sets of pattern, plus 1 st at each side for seam.)

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Refer to Fig. 1

Push Ns to HP. Using MY, make a loop and place loop behind latch on the first N at the left. Bring the yarn up between the first and second Ns, using a latch tool bring latch tool up between first and second Ns at left and hook yarn down between the Ns, then up between the next two Ns. With the loop behind the latch, catch

the MY in the hook and pull through to form a st. Bring latch tool with loop on, up between next two Ns, loop behind the latch, catch MY in hook and pull through etc. Rep all along Ns. Place the last loop on to the last N. Push all sts to the back of the Ns and then, using MT, K 1 row.

Take the carriage to the right without knitting. Push Ns to HP and ease the first row of sts slightly forward. Repeat the chain stitch cast-on behind the first row. There are now two sts on each N. Push the sts to the back of the Ns. K 1 row. (If the second row of chain cast-on is not worked behind the first set, it will not show on the knit side of the work.) Carriage is at left.

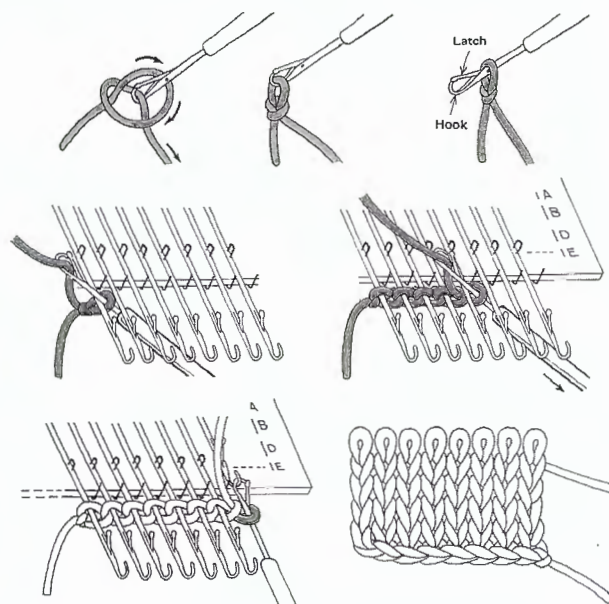


Figure One





31 BROTHER MACHINES

K 1 row. Change to lace carriage. Move carriage from left to right to set the Ns. Release card and continue as card using MT-1 for one full turn of the card. Lock card on row 1 ready for your next hem.

SILVER REED MACHINES

Take the carriage to the right without knitting. With lace carriage at the left, insert orange cams, weight your work with lace weights. Release card and using MT-1, K 1 row plain, then continue in fashion lace until card is on row 3 (one full turn), 2 rows plain have been worked. Turn the card back to row 2 ready for your next hem and lock.

ALL MACHINES

Cont in st st *. Set RC at 000. Using main

carriage and MT, K 14 rows.

1st set of transfers: Transfer every 12th st on to adjacent N, starting from (42), 30, 18 and 6 at left and sts 7, 19, 31 and 43 at right of centre 0, leave empty Ns in WP. K 14 rows.

2nd set of transfers: Transfer sts (36), 24 and 12 at left and sts 1, 13, 25, and 37 at right of centre 0 on to adjacent N, leave empty Ns in WP. K 14 rows.

Work 1st set of transfers. RC shows 42.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows, K 2 rows. Using a double transfer tool, dec 1 st at each end of the next row and foll 4 alt rows. 70 [82] sts rem. K 1 row. Work 2nd set of transfers, keeping to the pattern sequence. RC shows 56. K 14 rows.

Work 1st set of transfers. K 14 rows. Work 2nd set of transfers. K 14 rows. Work 1st set of transfers. K 14 rows. Work 2nd set of transfers. RC shows 112. K 6 rows. RC shows 118.

Set carriage to hold. Push 14 [16] Ns at left and right to HP. Using WY, K a few rows over rem 42 [50] sts and release from machine.

Push 14 [16] Ns at right from HP to UWP. Using WY, K a few rows and release.

Push 14 [16] Ns at left from HP to UWP. Using WY, K a few rows and release.

LEFT FRONT

Push 49 [49] Ns at left and 88 [94] Ns at right of centre 0 to WP. 137 [143] Ns.

Work as for Back from * to *.

SHAPE FRONT EDGE

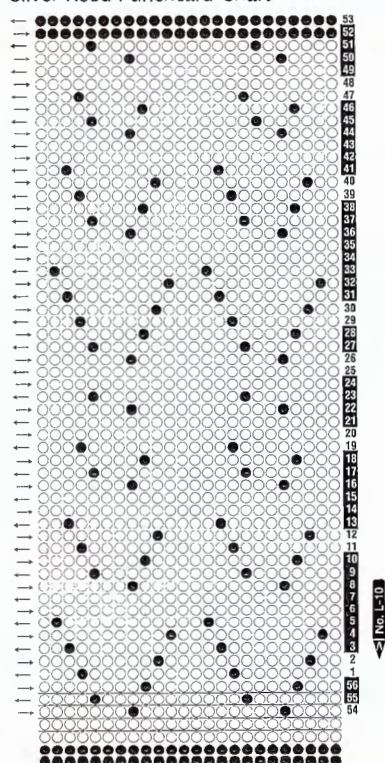
Set carriage to hold. Set RC at 000. Using main carriage and MT, cont in patt as for Back, transferring appropriate sts on every 14th row. K 1 row. Push 67 Ns at right to HP. 70 [76] Ns rem in WP. K 1 row. Push 1 N at right edge to HP on next row and foll 20 alt rows. 49 [55] Ns rem in WP. RC shows 43. Carriage is at left.

SHAPE ARMHOLE

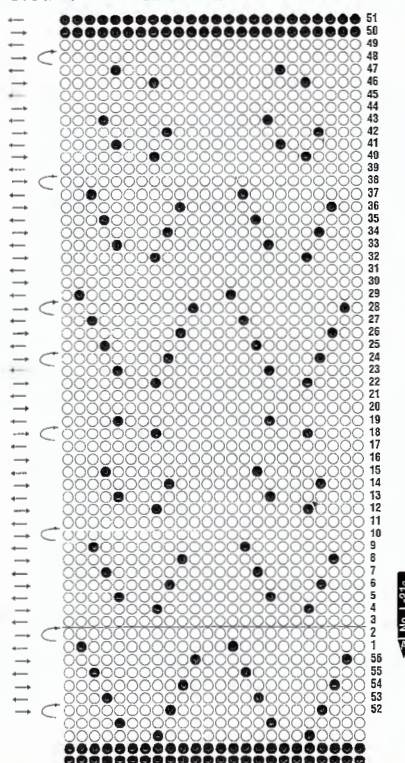
Cont pushing 1 N at right edge into HP on every alt row when carriage is at right and, at the same time, cast off 3 sts at beg of next row, K 3 rows. Using a double transfer tool, dec 1 st at left edge of the next row and foll 4 alt rows. 35 [41]

Charts

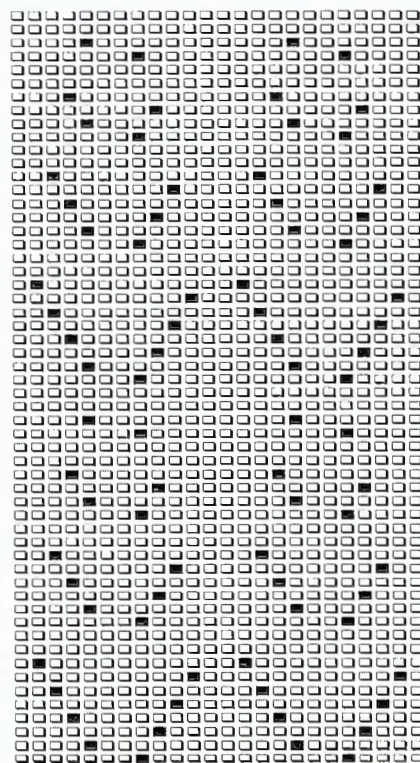
Silver Reed Punchcard Chart



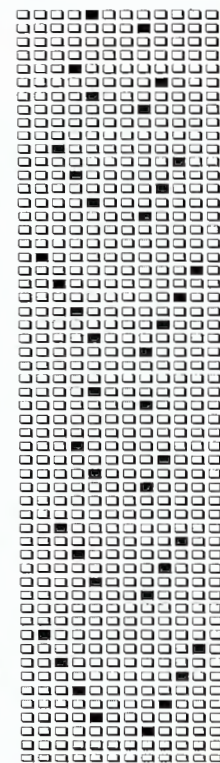
Brother Punchcard Chart



Brother Electronic Chart



Silver Reed Electronic



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines.

MATERIALS

Any suitable 4-ply yarn or

3 ends of industrial yarn

1 [1] x 500 g cone in Lemon (MY).

GARMENT WEIGHT

Finished garment in first size weighs 102 g.

Ns rem in WP. Work 2nd set of transfers, keeping to the pattern sequence. RC shows 56. Carriage is at right. Cont in pattern transferring appropriate sts on every 14th row and pushing 1 N at right edge into HP on every alt row when carriage is at right until 14 [16] Ns rem in WP. K 21 [13] rows. RC shows 118. Using WY, K a few rows and release. Push 13 [9] adjacent Ns at left to WP. Pick up 13 [9] sts along straight edge of front and place on to Ns. Set carriage to knit back to WP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 88 [94] Ns at left and 49 [49] Ns at right of centre 0 to WP. 137 [143] Ns. Work as for Back from * to *.

SHAPE FRONT EDGE

Set carriage to hold. Set RC at 000. Using main carriage and MT, cont in patt as for Back, transferring appropriate sts on every 14th row. Push 67 Ns at left to HP. 70 [76] Ns rem in WP. K 1 row. Push 1 N at left edge to HP on next row and foll 20 alt rows. 49 [55] Ns rem in WP. RC shows 42. Carriage is at right.

SHAPE ARMHOLE

Cont pushing 1 N at left edge into HP on every alt row when carriage is at left and, at the same time, cast off 3 sts at beg of next row, K 3 rows. Using a double transfer tool, dec 1 st at right edge of the next row and foll 4 alt rows. 35 [41] Ns rem in WP. K 1 row. Work 2nd set of transfers, keeping to the pattern sequence. RC shows 56. Carriage is at right. Cont in pattern transferring appropriate sts on every 14th row and pushing 1 N at left edge into HP on every alt row when carriage is at left until 14 [16] Ns rem in WP. K 22 [14] rows. RC shows 118. Using WY, K a few rows and release.



Push 13 [9] adjacent Ns at right to WP. Pick up 13 [9] sts along straight edge of front and place on to Ns. Set carriage to knit back to WP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

Push 62 Ns at centre of machine to WP. Work as for Back from * to *.

SHAPE TOP

Set RC at 000. Using main carriage and MT, cont in patt as for Back, transferring appropriate sts on every 14th row. Cast off 3 sts at beg of next 2 rows, K 2 rows. Using a double transfer tool, dec 1 st at each end of the next row and every foll 3rd row until 34 sts rem, then on every foll alt row until 22 sts rem, then on every row until 10 sts rem. RC shows 53. Cast off.

JOIN RIGHT SHOULDER

Push 14 [16] Ns to WP. With K side of right back shoulder facing, replace 14 [16] sts on to Ns. With P side of right front shoulder facing, replace 14 [16] sts on to same Ns. Using MT+1 and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left for right.

LEFT FRONT EDGING

Push 128 Ns to WP. With P side facing, pick up 128 sts along Left Front edge and place on to Ns.

* Set RC at 000. Using MT and MY, K 4 rows. Make a hem by placing sts from first row worked in MY on to corresponding Ns. Using MT+3, K 1 row. Cast off loosely *.

RIGHT FRONT EDGING

Push 170 [178] Ns to WP. With P side facing, pick up 42 [50] sts across back neck and 128 sts

along right front edge and place on to Ns.

Work as for Left Front Edging from * to *.

PRESSING

Run a gathering thread around the end of the tie edge to curve it slightly.

With wrong side facing, block knitting by pinning out all pieces to measurements given. Gently steam press, pulling the scallops to shape on the hems. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Set in sleeves. Join ends of front edgings. Give final light steam. ■



Baby-Grow

Designed by reader **Isabell Thomson**



Pattern Information

MEASUREMENTS

Actual chest size approximately 59 cm, 23½ in.

Length from base of heel to back neck 62.25 cm, 24¼ in.

Length of foot 12.5 cm, 5 in.

Sleeve seam 17.5 cm, 7 in.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) When shaping in HP on back, always take yarn round first inside needle in HP, to prevent a hole forming.

Knitting Instructions

RIGHT LEG & FOOT

Push Ns 42 to 61 inclusive at left of centre 0 to WP. 20 Ns.

* Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Set RC at 000. Using MY, K 2 rows. Set carriage to hold.

SHAPE HEEL

** Push 1 N at carriage side to HP on

Readers Isabell Thomson wrote to tell us that she's a retired tutor for Jones+Brother machines and is now 87. She designed this baby-grow years ago, but it's still popular. She hopes it may be useful for other readers if a new baby comes along. It works very well if you use one end of industrial bouclé and one end of 1-ply Acrylic together.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Any 4-ply Yarn or Industrial Bouclé and 1-ply Acrylic (knitted together)

1 x 500 g cone in Main Yarn (MY).

5 buttons.

Popper tape.

next 12 rows. Push 1 inside N at carriage side from HP to UWP on next 12 rows **.

SOLE

K 26 rows.

TOE

Work as for Heel from ** to **.

INSTEP

K 24 rows. RC shows 100. Push 20 adjacent Ns at right to WP. With P side facing, pick up sts from first row worked in MY on to empty Ns, taking care not to twist the foot. 40 sts. Shape sides by inc 1 st at each end of the next row and every foll 4th row until there are 76 sts. K 15 rows. RC shows 184 *.

Using nylon cord, K sts by hand taking Ns down to NWP.

LEFT LEG & FOOT

Push Ns 43 to 62 inclusive at right of centre 0 to WP. 20 Ns. Work as for Right Leg and Foot from * to * reading left for right and right for left.

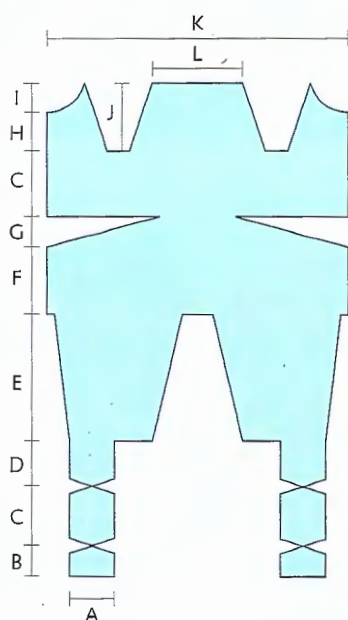
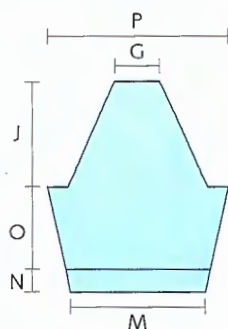
Unravel nylon cord over Ns at left, bringing Ns back to WP. Push 7 empty Ns at centre to WP. Using a length of MY, cast on over empty Ns. 159 sts. Set RC at 000. Inc 1 st at each end. 161 sts. K 40 rows.

SHAPE BACK

Push 45 Ns at opposite end to carriage to

Diagrams

A = 7 cm
B = 3.5 cm
C = 12.5 cm
D = 9 cm
E = 21 cm
F = 10 cm
G = 2 cm
H = 9.25 cm
I = 4 cm
J = 13.25 cm
K = 57.5 cm
L = 9.5 cm
M = 17 cm
N = 2.5 cm
O = 15 cm
P = 20.5 cm



HP on next 2 rows, 7 Ns on next 2 rows and 5 Ns on next 4 rows. Push 62 Ns at opposite end to carriage from HP to UWP on next 2 rows. K 48 rows. RC shows 98. Break yarn.

DIVIDE FOR ARMHOLES

Using nylon cord, K 39 sts at left and right by hand taking Ns down to NWP.

BACK

Cont on rem 83 sts.

SHAPE RAGLAN ARMHOLES

Set RC at 000. Using MY, cast off 2 sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 27 sts rem. RC shows 53. Using WY, K a few rows and then release from the machine.

LEFT FRONT

With carriage at left, unravel nylon cord over 39 Ns at right, bringing Ns back to WP.

SHAPE RAGLAN ARMHOLE

Set RC at 000. Using MY, cast off 1 st at raglan edge of next row, K 1 row. Dec 1 st at raglan edge of the next row and every foll alt row until 20 sts rem. RC shows 37.

SHAPE NECK

Cont to dec at raglan edge on every alt row from previous dec and, at the same time, cast off 7 sts at beg of next row. K 1 row. Dec 1 st at neck edge of the next row and every foll alt row until 5 sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. RC shows 53. Fasten off.

RIGHT FRONT

Work as for Left Front reversing shaping by reading right for left and left for right.

SLEEVES

With carriage at right and using MY, cast on 48 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 13 rows. Transfer sts for st st.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of the next row and every foll 6th row until there are 58 sts. K 35 rows. RC shows 60.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. K 4 rows. Dec 1 st at each end of the next row and every foll alt row until 6 sts rem. RC shows 53. Using WY, K a few rows and release from machine.

MAKING UP

Join sleeve seams. Join raglan seams.

NECKBAND

With carriage at right and using MY, cast on 71 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT7/MT-7, K 13 rows. Transfer sts for st st. With P side facing, pick up 71 sts around neck edge and place on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

Push 75 Ns to WP. With P side facing, pick up 75 sts along right front edge for a girl or left front edge for a boy and place on to Ns. Using MT-1 and MY, K 6 rows. Make 5 evenly placed buttonholes. K 5 rows. Using MT+2, K 1 row. Using MT-1, K 5 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing sts from first row worked in MY on to corresponding Ns. Using MT, K 1 row. Cast off

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes and reading left for right and right for left.

TO COMPLETE

Join foot seams. Neaten ends of front bands. Finish buttonholes and sew on buttons to correspond. Sew popper tape in legs to close seams for easier nappy changing. ■



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Inspirations

Casting Off - The Alternatives

They say you learn something new every day and Angela Thornycroft has discovered that 'they' are right!

Last week I was showing my circular knit mitred v-neck at our new Newchurch Knitters group, finishing with my favourite cast off behind the gate pegs or chain stitch method. It reminded me that there are other ways to cast off, so I thought I'd take another look at something we all have to do! On a purely practical level, I have a new digital camera and I'm learning how to transfer photographs on to my computer. The learning curve then takes me through editing the pictures and burning on to a CD or DVD. Just in case you're wondering, I've also learned that I need to start a photo name with a character and not a number.

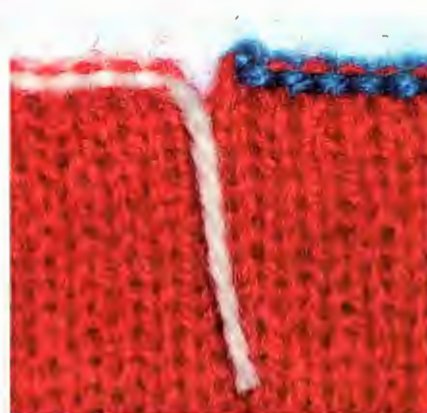
MILKING THE YARN

(See Cast Off 1.)

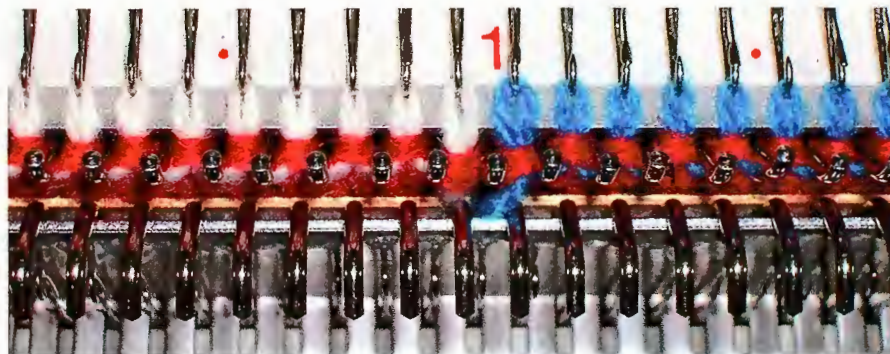
Milking the yarn is simply pulling down sufficient yarn to knit a row at tension 10. There will be no mast tension. The row is then knitted and the stitches latched off.



Cast Off 2



Hand Knit Milked Yarn



Cast Off 1

HAND KNIT THE ROW

(See Cast off 2, Hand Knit & Milked.)

As the name suggests, we hand knit the row placing the green ruler between the back rail and needle butts. It simply acts as a size guide to maintain an even stitch size and tension.

PICTURE GALLERY

Having tried the two methods mentioned above, let's see what happens when we experiment.

Cast off 1 White hand knitted sample gives us about the same result as milking.

Cast off 5 (right side) is milked and hand knitted.

Cast off 6 (right side) is hand knitted with the ribber in position using Tension Dial setting 10/0.

Cast off 7 (wrong side) is hand knitted with the ribber in position using Tension Dial setting 10/0.

USING THE RIBBER

Use the ribber set at HP, with alternate ribber needles in play. After knitting the row, lose the ribber stitches by passing the ribber carriage, which you've disconnected from the main bed, across and back.

PICTURE GALLERY

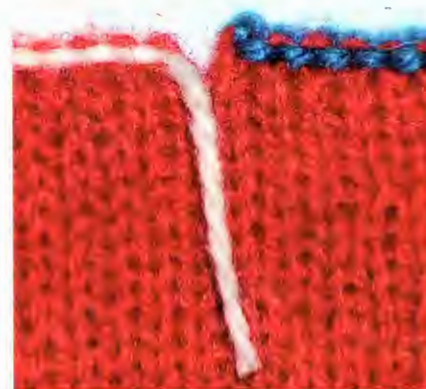
Ribber cast off 3 is hand knitted with the ribber in position using Tension Dial setting 10/0.

Ribber cast off 4 is hand knitted with the ribber in position using Tension Dial setting 10/0 and shows the stitch size before latching off.

See photo **ORS** and **OWS** for ribber cast off at Tension Dial setting 6/0.

See photo **ORS 1** and **OWS 1** for ribber cast off at Tension Dial setting 7/0.

See photo **ORS 3** and **OWS 2** for ribber cast off at Tension Dial setting 8/0.



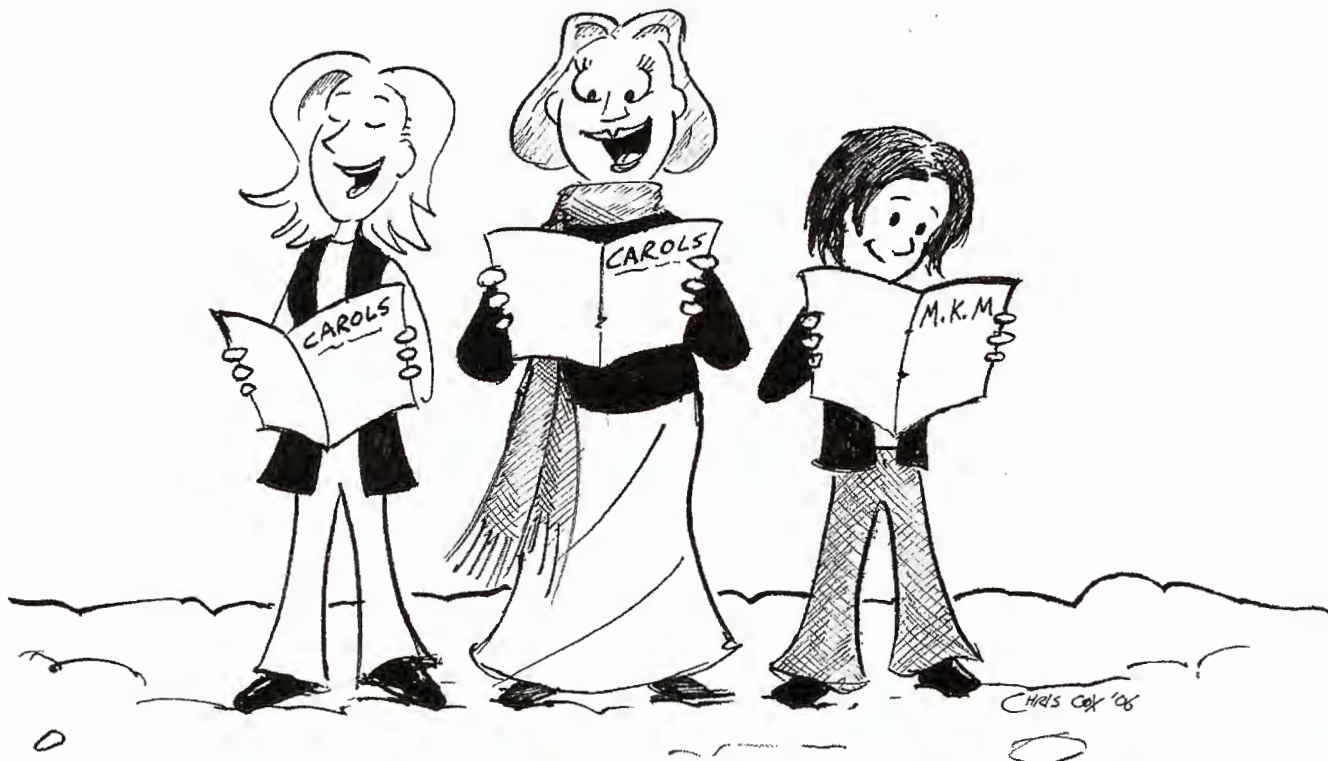
Cast Off 5



Cast Off 6



Cast Off 7



ORS



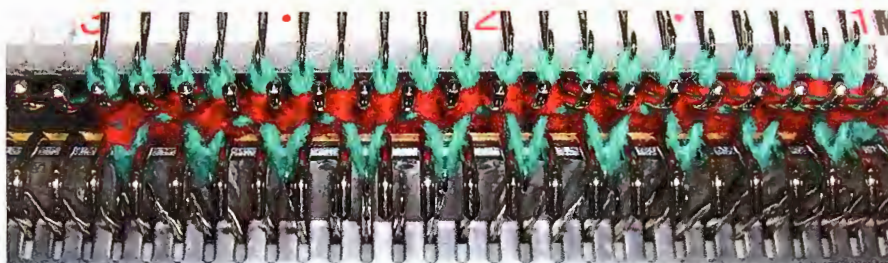
OWS



ORS 1



OWS 1



Cast Off 3

LET'S KNIT

Why not try your own sample and see if you like this method. Here's how to do it

- ① Cast on in HP using 80 needles on each bed and knit about 30 circular rows and P. (I used Bramwell 4 ply and tension dial setting 6/8. Transfer ribber stitches to main bed and you are ready to cast off.
- ② Push all needles on main bed to holding position and set carriage to hold.
- ③ Push 20 needles at right to UWP and set ribber to HP.
- ④ Bring 10 alternate needles on ribber into WP and knit 1 row at tension dial setting 6/0.
- ⑤ Drop stitches from ribber needles, push them to NWP and break yarn.
- ⑥ Repeat Steps 3 to 5 using tension dial settings 7/0, 8/0 and 9/0.
- ⑦ Now push all main bed needles back as far as they will go to set stitches and then drop ribber.



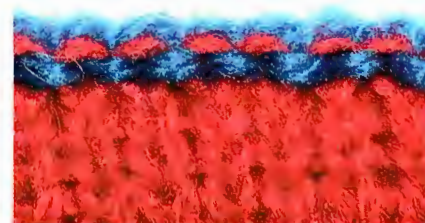
OWS 2



Cast Off 4

- ⑧ Finally latch off each batch of stitches.

Now you have a sample, which shows you the relationship between the main tension of the band and the cast off needed to achieve a neat edge of varying elasticity to suit your purpose. After knitting my tension square I often use it to try out the edge I want. Good luck with your bands and edges, I hope my ideas meet with your approval. Now all that's left is to wonder what I'll learn tomorrow! ■



OWS 3

Grey Area

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 90 [95, 100, 105, 110] cm, 35½ [37½, 39½, 41½, 43½] in.

Length to shoulder 107 [110, 112, 113, 114] cm, 42¼ [43¼, 44¼, 44½, 45] in.

Sleeve seam 42 [44.5, 44.5, 44.5, 45.5] cm, 16½ [17½, 17½, 17½, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch, using MC (tension dial setting approximately 6). For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

EXTRA ABBREVIATION

Yrn = yarn round needle.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib. Push 94 [98, 102, 106, 110] Ns on each bed at centre of machine to WP.

* Arrange Ns for 2x2 rib. Using MC, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT/MT, K 26 rows. Transfer sts for st st *.

Dec 1 st. 93 [97, 101, 105, 109] sts.

Set RC at 000 and then, using MT, K 12 rows.

Shape sides by dec 1 st at each end of the next row and every foll 14th row until 73 [77, 81, 85, 89] sts rem. K 5 [9, 11, 11, 13] rows. RC shows 144 [148, 150, 150, 152].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll

2 alt rows. 59 [63, 67, 71, 75] sts rem. K 29 [31, 33, 35, 35] rows.

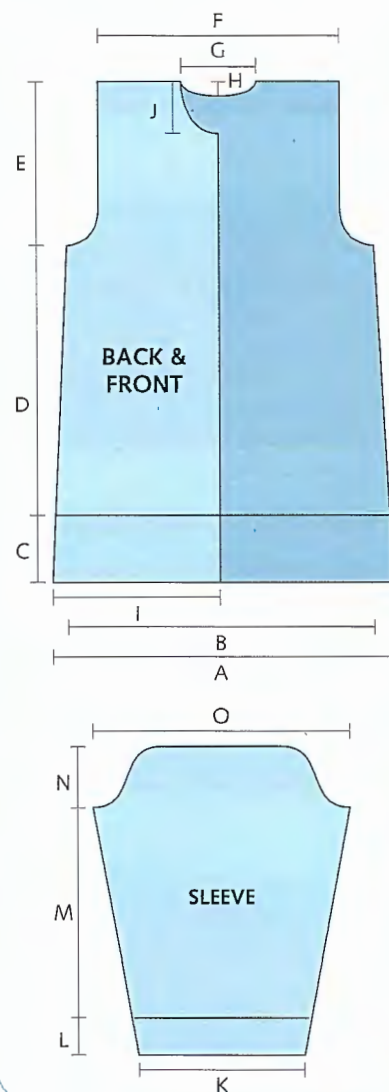
SHAPE NECK

Set carriage to hold. Push 39 [42, 44, 47, 49] Ns at right to HP. Cont on rem 20 [21, 23, 24, 26] sts for first side.

K 1 row. Dec 1 st at neck edge on next 2

Diagrams

- A = 58 [60.5, 63, 65.5, 68] cm
 B = 45.5 [48, 50.5, 53, 55.5] cm
 C = 15 cm
 D = 72 [74, 75, 75, 76] cm
 E = 20 [21, 22, 23, 23] cm
 F = 36.5 [39, 41.5, 44, 46.5] cm
 G = 14 [15.5, 15.5, 16.5, 16.5] cm
 H = 2 cm
 I = 23 [24, 25.5, 26.5, 28] cm
 J = 9 [9, 9, 10, 10] cm
 K = 26 [26, 28.5, 28.5, 31] cm
 L = 16 cm
 M = 34 [36.5, 36.5, 36.5, 37.5] cm
 N = 4.5 cm
 O = 41 [43.5, 45, 47.5, 47.5] cm





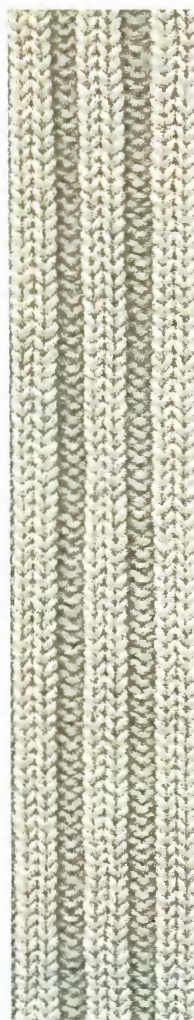
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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky knitting machines with a ribber.

MATERIALS

King Cole Luxury Mohair

10 [11, 13, 14, 16] x 50 g balls in Main Colour (MC).

King Cole Fashion Aran

1 [1, 2, 2, 2] x 100 g balls in Contrast Colour (C).

Pair 5 mm and 5½ mm knitting needles.

6 buttons.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

rows. 18 [19, 21, 22, 24] sts rem. K 1 row. Cast off.

With carriage at left, push 19 [21, 21, 23, 23] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem 20 [21, 23, 24, 26] Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

LEFT FRONT

With carriage at right, set machine for 2x2 rib. Push 38 [40, 42, 44, 46] Ns on each bed at centre of machine to working position.

Work as for Back from * to *.

Dec 1 st. 37 [39, 41, 43, 45] sts.

Set RC at 000. Using MT, K 12 rows.

Shape side by dec 1 st at left edge of the next row and every foll 14th row until 27 [29, 31, 33, 35] sts rem. K 5 [9, 11, 11, 13] rows. RC shows 144 [148, 150, 150, 152].

SHAPE ARMHOLE

Cast off 4 sts at beg of next row, K 1 row.

Dec 1 st at armhole edge of the next row and foll 2 alt rows. 20 [22, 24, 26, 28] sts rem. K 15 [17, 19, 19, 19] rows. Place a marker at right edge.

SHAPE NECK

K 1 row. Dec 1 st at right edge on the next row and foll 1 [2, 2, 3, 3] alt rows. 18 [19, 21, 22, 24] sts rem. K 14 [12, 12, 12, 12] rows. Cast off.

RIGHT FRONT

With carriage at right, set machine for 2x2 rib. Push 38 [40, 42, 44, 46] Ns on each bed at centre of machine to WP.

Work as for Back from * to *.

Dec 1 st. 37 [39, 41, 43, 45] sts.

Set RC at 000. Using MT, K 12 rows.



Shape side by dec 1 st at right edge of the next row and every foll 14th row until 27 [29, 31, 33, 35] sts rem. K 6 [10, 12, 12, 14] rows. RC shows 145 [149, 151, 151, 153].

SHAPE ARMHOLE

Cast off 4 sts at beg of next row. Dec 1 st at armhole edge of the next row and foll 2 alt rows. 20 [22, 24, 26, 28] sts rem. K 15 [17, 19, 19, 19] rows. Place a marker at left edge.

SHAPE NECK

K 1 row. Dec 1 st at left edge on the next row and foll 1 [2, 2, 3, 3] alt rows. 18 [19, 21, 22, 24] sts rem. K 14 [12, 12, 12, 12] rows. Cast off.

SLEEVES

With carriage at right, set machine for 2x2 rib. Push 42 [42, 46, 46, 50] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using C, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 39 rows. Transfer sts for st st. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of the next row and every foll 5th row until there are 66 [70, 72, 76, 76] sts. K 12 [7, 12, 2, 14] rows. RC shows 68 [73, 73, 73, 75].

SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec

Grey Area

39 1 st at each end of the next row and foll 2 alt rows. Cast off 16 sts at beg of next 2 rows. Cast off rem 20 [24, 26, 30, 30] sts loosely.

LEFT FRONT BAND

Using 5 mm knitting needles and right side facing, rejoin MC at neck marker and pick up and K 190 [194, 198, 198, 206] sts evenly down to cast on edge (approximately 1 st from every row).

1st Row: P 2, * K 2, P 2, rep from * to end.

2nd Row: K 2, * P 2, K 2, rep from * to end.

1st and 2nd rows form rib.

Work 13 rows more in rib. Cast off in rib.

RIGHT FRONT BAND

Using 5 mm knitting needles and right side facing, rejoin MC at cast on edge and pick up and K 190 [194, 198, 198, 206] sts evenly up to neck marker (approximately 1 st from every row).

1st Row: P 2, * K 2, P 2, rep from * to end.

2nd Row: K 2, * P 2, K 2, rep from * to end.

1st and 2nd rows form rib.

Work 5 rows more in rib.

Next Row (Making buttonholes): Rib 83

[87, 91, 91, 99], **yrn**, work 2 tog, (rib 18, **yrn**, work 2 tog) 5 times, rib 5.

Work 7 rows more in rib. Cast off in rib.

COLLAR

Join shoulder seams.

Using 5 mm knitting needles and right side facing, rejoin MC at centre of right front band and pick up and K 7 sts from side edge of band, 18 [18, 18, 20, 20] sts evenly from right front neck and 4 sts down right side of back neck, work across 19 [21, 21, 23, 23] sts from back neck, pick up and K 4 sts up left side of back neck, 18 [18, 18, 20, 20] sts evenly down left front neck and 7 sts to centre of left front band. 77 [79, 79, 85, 85] sts. Break off MC, join in C and complete with C.

Next Row (Inc row): K 6 [5, 5, 6, 6] sts, inc in next st, * K 1, inc in next st, rep from * to last 6 [5, 5, 6, 6] sts; K to end. 110 [114, 114, 122, 122] sts. Cont in rib.

1st Row: P 2, * K 2, P 2, rep from * to end.

2nd Row: K 2, * P 2, K 2, rep from * to end.

1st and 2nd rows form rib.

Work 18 rows more in rib. Change to 5½ mm needles and work 20 rows more in rib. Cast off in rib.

POCKETS (MAKE 2)

With carriage at right, set machine for 2x2 rib. Push 36 Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting.

Set RC at 000. Using MT/MT, K 36 rows. Using MT-2/MT-2, K 9 rows. Using MT+3/MT+3, K 1 row and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following Spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Place the centre of the sleeve tops to the shoulder seams, then sew the sleeves evenly to back and fronts.

Taking half a stitch into seams, join the side and sleeve seams, reversing the seam of the cuff so that the seam is underneath when the cuff is folded back. Sew pockets neatly to fronts. Sew on buttons. ■

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Beryl Jarvis

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

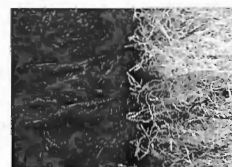


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Techniques

Vertical Lace

Sometimes it's fun to see what we can create using just the simplest settings on the machine. As Irene Krieger shows us, it doesn't get much simpler than a stocking stitch background and empty needles. Working with empty needles is a long established way to create lacy patterns.

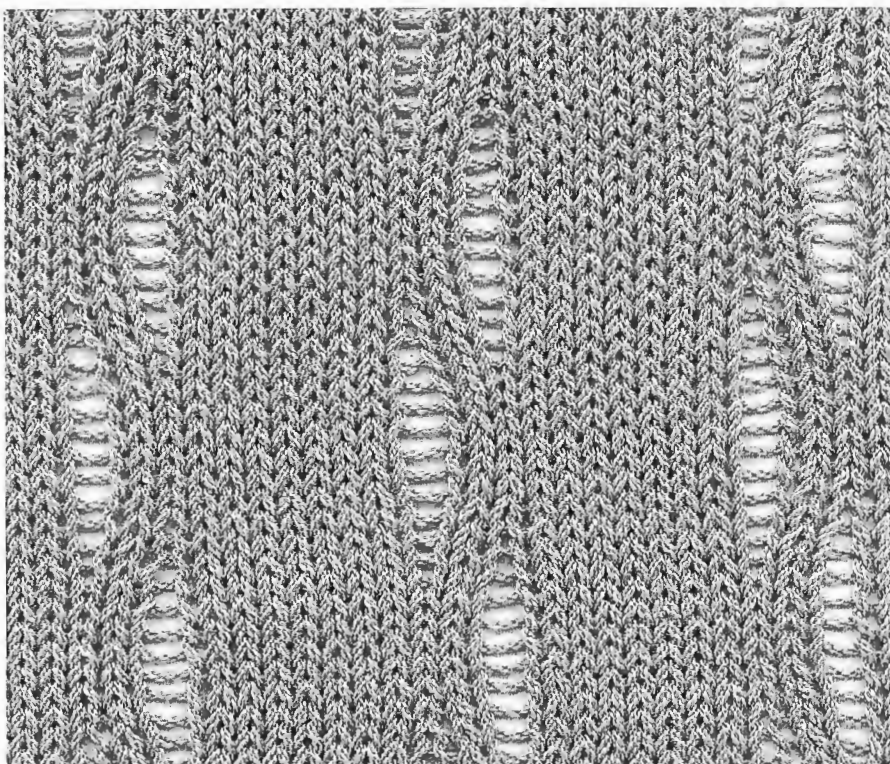
If a needle is left out of work before knitting begins, yarn is stretched over the gap and a ladder is formed. This technique is often used in combination with tucking needles to produce tuck lace. The other, more common way to make lacy fabric is to create a pattern of holes by taking a stitch off its needle and hanging on an adjacent needle. Contrary to what you might think, this does not make the lace hole. It is when the needle starts to knit again that a hole formed. For my fabric I have combined the two techniques to create a lace-y fabric that is both attractive and quick to knit but doesn't need a transfer carriage, ribber or any patterning device, so it can be made on any machine.

GROUND RULES

First I need to explain some ground rules. This fabric has to be made in a yarn that can be steamed, preferably steam pressed, as the stitches need to be set. Without the steaming, in time the gaps may start to close over. For the effect to be permanent, the yarn must have a minimum of 30% man made fibres such as a cotton and acrylic mix. If 100% natural yarn is used, the fabric will have to be blocked out and steamed every time the garment is washed, which is very definitely too much like hard work in my book!

My sample was made in a crêpe yarn, which is 100% man made. Though weights are not essential (I am thinking of Passap machines here as other machines would normally use weights), I find that they give the stitch structure better definition. The pattern can be knitted as a single motif, a group (or groups) of motifs or as an all-over pattern. If you knit it all over, you will need to experiment to find the best gap between the motifs.

A big gap saves time because there is less transferring to do but past a certain point,



the motifs become isolated and the fabric just looks untidy. Equally, if the motifs are too close together all the strands of yarn can have the effect of making the pattern too busy. Also, with few stitches in relation to empty needles, the fabric may be too unstable to use for a garment with shaping. I have a gap of ten stitches between my motifs, which I think is a nice balance for this yarn.

The fabric has to be made in a yarn that can be steamed, preferably steam pressed, as the stitches need to be set. And it is the the way you treat the finishing of this fabric that will make or break it.

The pattern is made over four needles (two empty and two working) which change their status throughout patterning – that is, the working needles become empty and vice versa. It is often harder to imagine what is happening when reading written instructions than it is to actually follow them, so I recommend that you make a test piece and you will find that it will all fall into place.

SET THE MACHINE

Begin with a few rows of stocking stitch. To set the machine the stitches on the needles that start empty must be transferred on to the adjacent needles on either side to lock them, so that they don't ladder back. For a single motif, the two empty needles should be to the left

of where you want the centre of the pattern to lie. For an all-over pattern (or group of motifs) there must be two more stitches in work at the right edge of the fabric than on the left. If this rule is not followed, the all-over pattern or group of motifs would be slightly to one side on the fabric. For example, if I wanted plain (un-patterned) panels of twenty stitches at both edges of my fabric, I would start with twenty two needles knitting on the right of the first set of empty needles and end with twenty needles knitting on the left of the last set of empty needles. Obviously, you will need to have worked out the placement and gap between the motifs before starting.

ALL-OVER PATTERNING

To set the machine for all over patterning or a group of motifs, working from the right to left, count the needles for the right edge and then transfer the next two stitches to the right and left on to adjacent needles. Count the needles for the gap between motifs (ten in my case) and transfer the next two stitches as before. Repeat as many times as required. All empty needles must be in non-working position. When knitting the pattern and after the transfers, make sure that the empty needles are in non-working position before you begin to knit. When all the needles are set as you want them, knit two rows.

KNITTING THE PATTERN

Set the row counter to 000. To knit the pattern, working from right to left and

using the double (two-pronged) transfer tool, pick up the two stitches to the right of the first set of empty needles. I call these the travelling stitches because they will be moving from side to side. Re-hang the travelling stitches one needle over towards the left. Instead of the two empty needles you started with, there will be an empty needle, two needles in work with the travelling stitches on them and another empty needle. Repeat the transfer across the bed as necessary. Knit two rows.

Pick up the two travelling stitches (between the single empty needles) and move them one needle to the left. They will be up against the panel of knitting to the left and there will now be two empty needles on their right. Repeat across the bed. Knit eight rows (RC shows 010). The number of rows to be knitted here can be varied but knitting to RC 010 is convenient because it makes it very easy to keep track of where you are in the pattern. This is the halfway point of the pattern.

The travelling stitches will now be gradually carried back to where they started. Working from left to right, pick up the two travelling stitches (on the left of the first set of empty needles). Re-hang them one needle over to the right and knit two

rows. Pick up the two travelling stitches (between the single empty needles) and move them one needle to the right. They will be against the plain panel on their right. Knit the same number of rows as before to complete one repeat of the pattern (in my case to RC 020).

THAT'S IT!

That's all there is to it. You just keep repeating these rows. However, it is the way you treat the finishing of this fabric that will make or break it. When it comes off the machine, the fabric is a bit unstable because of all the ladders and it must be blocked out and streamed carefully, taking care that one part is not stretched open more than another. If you pay attention to the plain vertical panels rather than the patterning ones, you'll find things will be much easier. Make sure that these panels are straight and parallel and the travelling stitches will automatically swing from side to side in a uniform manner.

If I intend to steam press a fabric, I find it best to block out and steam first and once the fabric is the way I want it, then I steam press. Do not rub the iron back and forth when pressing because this can deform the stitches you have worked so hard to get into the right place. Protect

Bon Voyage!

As you read this, Irene Krieger will be on her way to Australia with her husband, at the start of their retirement. I know you'll all join me in wishing them every happiness. Irene finished another pattern for us before she left and I hope that once the dust has settled, she'll find time to keep in touch through the magazine.

Irene



the fabric with a thin cloth so that the iron doesn't snag and steam press using a dabbing motion. Now all you have to do is to allow the fabric to dry completely and you can proceed with making up in the normal way. ■

Undy Yarncrafts

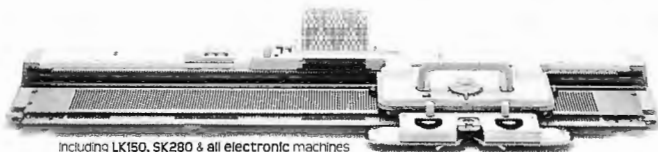
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BB17 Lace cardigans (ES)	£2.10
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BB21 Just for girls	£3.60
BB22 Longline sweaters for ladies	£4.60
BB23 Lace jumpers	£2.10
BB24 Tuck stitch jumpers	£2.10
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BB26 Fair Isle sweaters for men	£4.60
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BB33 Longline waistcoats for ladies	£2.10
BB34 Cardigans and slipovers for men	£3.60
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BB62 Simply chenille	£3.10
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BB67 Designed for Summer	£3.10

BB68 Designed for Summer (ES)	£3.10
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BB81 Fair Isle Ensemble Glenshee	£4.60



STANDARD GAUGE ELECTRONIC

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BB30 GC classics Vol 2	£3.60
BB40 GC Baby carriage	£3.10
BB41 GC classics Vol 3	£3.60
BB43 GC Dual carriageway	£4.10
BB45 GC classics Vol 4	£3.10
BB48 GC Modern girls	£3.60
BB49 GC Designs Caerphilly Castle	£6.10
BB55 GC Designs Monmouth Castle	£5.10
BB57 GC Design collection for men	£4.60
BB58 GC Designs Harlech Castle	£6.10
BB59 GC Bright designs for under 5s	£4.10
BB61 GC Summer in panama	£5.10
BB64 GC Designs Caernarfon Castle	£4.60
BB65 GC Country carriage	£5.10
BB66 GC Designs Powis Castle	£4.60
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continued from previous page

GARTER CARRIAGE ELECTRONIC – 200 STITCHES

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BB203 Making A Poncho	£2.10
BB204 Making A Wrap	£2.10

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BB201 Your Knit Leader Explained	£3.05
BB202 Busy Bee Guide to the GC	£4.05

TEMPLATES & BOOKS

BB200 Cut&Sew neck template 24-46"	£2.60
BB201 Your Knit Leader in plain English	£3.05
BB202 Guide to the Garter Carriage	£4.05

Jo Newton

Website:- www.jonewton.co.uk



Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60-stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection.

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JN03 Family Friends, lots of pet portraits	£4.80
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JN05 Farmyard Vol 2, inc border collie	£4.00
JN06 Horses - 28 realistic equine motifs	£4.05
JN07 Jo's activities, 60 & 24 stitch	£4.00
JN08 Jo's border collies	£3.70
JN10 Jo's rock & roll band	£3.50
JN11 Nature Studies, wildlife	£4.80
JN12 New boys, 60 & 24 stitch	£4.80
JN13 Pets, 24 stitch, ideal for beginners	£3.50
JN14 Signs of the zodiac	£4.80
JN15 Sports, inc American football	£4.00
JN16 Sports 2, inc fishing & tennis	£4.00
JN17 Wildlife, including dolphins	£4.10

DISKS

Above patterns available on disk for Brother and DesignaKnit. Please state book and format required when ordering

JN18 Disk of patterns	£5.70
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Uppingham Yarns

Website:- www.wools.co.uk

MACHINE KNITTING YARN

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Yarn colours available:- White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black. Please specify colour(s) from list.

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UYN003 Silver/KM needles main bed (10)	£4.52
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☆ BARGAIN BUYS ☆

UYN006 100 Brother main bed needles	£35.60
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MACHINE PARTS

UYP003 Bellodor oil	£4.09
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UYA003 Silver/KM needle retaining bar	£19.02
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• Hague •

Website:- www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

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HL01 D280H Hand Operated Linker	£285.00
HL02 D280E Electric Linker	£365.00
HL03 D290CE Chunky Electric Linker	£475.00
HL04 D280FE Fine Gauge Electric Linker	£475.00
HL06 Hand linker converted to electric	£135.00

(Machine must be to be returned to Hague)

LINKER ACCESSORIES & SPARES

HL07 Linker stand	£34.05
HL08 Needle threader	£3.05

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HL09 D280H	£5.00
HL10 D2980E	£6.80
HL11 D290CE	£7.35

SPARE LINKER POINTS (PACK OF 10)

HL12 D280H & D280E	£4.80
HL13 D290CE & D290FE	£7.30
HL14 Point guard	£8.55
HL15 Spare ratchet springs (2)	£3.60

BOOK ON LINKING

HL16 Diane Bennett	£4.00
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VIDEOS ON LINKING

HL17 Ruth Wood	£15.00
HL18 Diane Bennett	£15.00

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HL19 PDB 125g winder	£80.00
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HL29 Yarn tension mast, 125g winder	£21.05

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HL30 Brother blank cards (10)	£7.00
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HL34 Curved pick up tool, chunky	£4.85
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HL37 French knitting machine	£14.05
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HL47 Pom-pon set	£6.30
HL48 Punch, 24 stitch universal	£19.55
HL49 Punchcard clips	£1.55
HL50 Punchcard marker	£1.55
HL51 Punchcard rolls, 24 stitch	£7.55
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HL57 Roller cutter replacement blade	£3.05
HL58 7x1 transfer tool	£8.55
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HL63 Snips, 5"	£2.55
HL64 Tension mast holder	£8.05
HL65 Twisting yarn stack	£15.55

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HL69 Brother ribber	£3.55
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HL71 Pfaff/Passap	£4.55

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HL73 Not-A-Knot	£9.75
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HL79 Intarsia Multi-Yarn Break 32	£29.00

Jo's Family Friends

NEW KID ON THE BLOCK

Don't forget to look out for Jo's New Boys. It's a collection of motifs for boys and tomboys, which have either been sold as individual sheets or have appeared in Machine Knitting Monthly magazine. The collection includes a fire engine, tractor, truck, train, landrover, quadbike, helicopter, aeroplane and digger. The designs are suitable for machines with a 60 stitch and 24 stitch pattern repeat.

You can order it direct from Jo at the address shown or add it to your next Trading Post order.

✦ £4.80

JO'S PETS

10 Beautiful 24st repeating animal designs. Ideal for beginners as small very practical patterns with no float thread longer than 6 stitches making a very firm fabric. Elephant, Swan on water, 2 Mice, Terriers, Cats, Rabbits, Horse heads, and a lovely all over pattern of Arab horse heads.

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JO'S SPORTS

24st Action motifs, two to each sport. American Football, Show Jumping, Shooting, Racing, Skiing, Golf, Cricket & Soccer.

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JO'S SPORTS TWO

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Lovely pet portraits including Rough Collie/Sheltie, Tortoises, Horses, Jack Russels, Dutch Rabbits, Doves & Pigeons, Purring Kitten, Yorkies, Irish (Red) Setter, Budgies, Goldfish & Gerbils.

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JO'S FARMYARD VOL 1*

Shire Horses, Poultry, Pheasants, Cat & Kittens, Labrador Retriever & Calves.

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More rustic designs including Border Collie, Pigs, Mare & Foal, Ewe & Lambs, Rabbits and Ducks.

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JO'S SIGNS OF THE ZODIAC*

Beautiful interpretations of all the Zodiac signs in complementary 24st, 60st and 93st formats for making for making elegant personalised garments.

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JO'S NATURE STUDIES*

Realistic motifs featuring Otters, Flying Swans, Foxes, Hedgehogs, Siamese Kittens, Robins, Pandas, Elephants, Donkeys, Badgers, Penguins & Swallows.

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12/2006

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Club Line

Raise your glasses

If you'd like readers to know about your club, drop us a line. We're all interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to Clubline at the address on page 3 or e-mail us at mail@machineknittingmonthly.net

NEWS FROM WATFORD

Miriam Collins asks us to update our records about clubs in and around Watford and she writes:

Hi Anne

I just thought I'd mention a couple of points from the August 2006 magazine. The Watford Club has not actually closed down, just changed its meeting place to Bushey village and the contact for that one is Jean Carter (Club Organiser) on 020-8952 2880. The other group still going is the Park Street Club actually meeting in Station Road, Bricket Wood. (It's the next village along to Park Street.) It didn't seem convenient at the time of changing the meeting place to also change the name of the club. Hope you will be able to clarify this in a forthcoming issue of the magazine.

Many thanks

**Miriam Collins, Secretary
Park Street Machine Knitting Club**

LET'S BLOW THE TRUMPET

Having this week collected my July issue of MKM, Shirley Wilson wants to blow the trumpet for the machine knitters in Victoria, Australia and writes:

Dear Anne

At the end of May, we enjoyed a fantastic weekend Seminar in Melbourne. The tutors were Iris Bishop from Britain, Tony Bennett from Western Australia, Pauline Heather from Tasmania, Michell Schmish-Lahey from Queensland, Sylvie Bertrand, Elaine Engman, Edit Meaklim and Mae Worthington from Victoria. The seminar organisers worked long and hard to pull this together for us and we were fed fantastic 'knitting meat' enabling us to 'rethink outside the square'.

In the club I attend at Melton, an outer Western suburb of Melbourne, we are shortly celebrating our 5th birthday. The attendance is an average 18 each month, usually with five people away and with three new knitters starting this last two months. We share our old and new techniques and UFOs. In saying all of this, you'll gather that machine knitting is alive and well in Victoria, Australia.

I do enjoy your magazine and hound the newsagent when it is due in. Congratulations on your 20 years in print. Keep coming overseas, we need you! I was interested in reading Rita Taylor's letter in this issue about her panel knitting. I

came across this via a Canadian knitting magazine, then a web site and bought the instructions for a No-Sew Jacket from Sandy Lightfoot. I have done the samples to learn the technique and am at the planning stage for the jacket. There are lots of different ideas out there to keep machine knitters challenged. As Tony Bennett says 'be creative'.

**Happy knitting to all.
Shirley Wilson**

MIDDLESEX MACHINE KNITTERS

Elaine Cater tells us about a new venue for the group formerly meeting over Tyson's shop in Hounslow and writes:

Dear Anne

I thought I would send you the link for our club blog at <http://www.mmksblog.blogspot.com/>. We are now calling ourselves **Middlesex Machine Knitters**. We met for over 10 years at Tyson's Sewing and Knitting Machine Shop in Hounslow. We now meet on the first Monday of the month at Montague Hall, Montague Road, Hounslow. We meet from 2.00 to 4.00 pm and Montague Road is just off the High Street near the police station. If anyone wants more information about the club, they can write to me at my address below or e-mail me. Our club is for all machine knitters, old hands and new knitters and those who have decided to get back to knitting. We use Brother, Silver, Singer and Passap machines.

Best wishes

**Elaine Cater, Watergates Cottage
31 Watergates Lane, Broadmayne
DORCHESTER, Dorset DT2 8HA**

News for Singer 9000 owners

Sue Rushton has written to tell us about a company who can supply new discs for Singer 9000 machines and she writes:

Hi Anne

One of your readers, a lady called Irene Price, was asking about discs for the Singer 9000. If she contacts www.acearnshaw.com and asks for Tony Earnshaw, he will be able to supply her with a new disc. The discs cannot be copied on an ordinary PC without very special expensive software I gather. Irene's full address wasn't in the magazine, so perhaps you could pass this information on to her and other Singer owners.

**Kind regards
Sue Rushton
Via e-mail**



LET'S CELEBRATE

Joyce Monks dropped me a line to remind us all that Warrington MKC has just started its 35th year and she writes:

Dear Anne

I wonder if you would be kind enough to give the Warrington Machine Knitting Club a mention on the Clubline page once again.

Warrington Machine Knitting Club started its 35th year as a knitting club on Tuesday the 26th September 2006 at 7.30 pm. We still meet in the Bold Street Methodist Church Building, Bold Street, Warrington, but we're now in the Coffee Shop on the ground floor. Our meetings are held on the 2nd and 4th Tuesday of each month, but if you require any further information, please contact me on 01925-658161 for details.

Whilst writing, it has come to my notice that the Adult Education Machine Knitting classes that were held at the Warrington Collegiate have now finished. Can I, on behalf of Warrington Knitting Club, issue a very warm invitation to anyone from these classes to come and join our club at Bold Street. Two ladies have already joined since we started and it would be nice if anyone who feels they would benefit from our club meetings, could join us at any time. Just come along and see if you like what we do and then decide. You are under no obligation to pay any subscriptions on the first night! We always have a demonstration at each

meeting of something useful and always try to help individuals with any problems they may have encountered since the last club night.

The enclosed photo was taken at our Christmas night out last December, which explains why there is no knitting machine in evidence, only happy faces!

Can I also say Anne, what a good job you are doing to keep machine knitting and our last remaining machine knitting mag-

azine alive! At Warrington, we are thrilled that you are now incorporating more patterns on the standard gauge machine, instead of so many on the mid gauge and are using more regular yarns instead of the high priced 'special' yarns which are so expensive. Please keep up the good work!

Many thanks in anticipation Anne
Sincerely yours
Joyce Monks
Great Sankey, Warrington ■

President: Richard Rutt Patrons: Anne; Lady Scott; Sasha Kagan; Kaffe Fassett

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Hello Dolly

Three Wishes

If only she had three wishes - well even one! Last month we left Dorothy Russell sitting at her newly acquired machine with the view to giving it a run for its money.

You may remember that I decided to try out the new machine on my Cone Lady pattern. This I preceded to do, but having got the basics completed, I decided to reproduce her as a fairy or angel. My first attempts were rather abortive, in that I had a number of mistakes occurring. I had to remove the sponge bar and replace some needles. Here I was fortunate in that the toolbox accompanying the machine had a number of spares in it.

WHEN WILL YOU EVER LEARN

Having sorted that out, I looked at the sponge bar. It had been 'repaired' with a piece of draught excluder, which is something I've only attempted myself, once. My excursion into that field of repair was a failure from the start - probably just as well. The draught excluder was the sort that came on a roll and had a peel off backing. My subsequent hand signals would have done credit to a plane controller signalling an aircraft in to land.

What happened was a foregone conclusion really, judging by my previous efforts with long lengths of sticky tape. I'm



always misguided in my thinking that the longer the piece cut from the reel, then the more I can get done in one go. Oh foolish woman, when will you ever learn! The result is always the sticky surfaces sticking to each other, to my hands, to my clothing, even my hair, rather than ending up pristinely in the place assigned for them. Now was no different an occasion.

I mentioned that it was a failure from the start and that it was probably as well and so I still think. If I had got the draught excluder in contact with the needle retainer, then it would not need Einstein to foresee that the theory of relativity or some such other unshakeable law would have wreaked havoc, and probably within the machine, rather than outside. Thus it was, that faced as I was now, with the 'repaired' sponge bar, I hastily returned it to its home with a mental note to deal with it later.

In the past I've filched bars from other machines to 'tide me over', only to forget I've done so and wonder why the sponge-bar-less machines are 'acting up' when I try to use them later! I have to admit to a little resentment here. The problem is that I feel that many parts are far more expensive than they should be, so try to extend the life of what I have, for as long as possible. Now, of course, with a scarcity of replacement components, some of my stingy ways have held me in good stead. But there is still an element of 'spoiling the ship for an hap'orth of tar'.

SEEK AND YE SHALL FIND

Having finally sorted the machine, I then needed the yarn. I wonder if someone can answer one of my perennial questions:

Why is it that with rack on rack and sack on sack of yarn, there is never the right colour or ply or fibre content one wants or needs within one's stock! After a search, which would have rivalled that of Lord Caernarfon searching for the tomb of Tutankhamun, I finally gathered together two balls of industrial and a nearly finished cone of Hobby. My plan was to make the fairy in white and embellish it somewhat afterwards, depending on what I could find in my Bitz Box. I did find something useable as will be realised from the completing of the project.

Despite the rocky start to the testing of the machine, once I'd sorted out the snags it worked very well so I'm one satisfied lady. I've listed the method I used to produce my fairy (see Picture 1) and realise that there could be quite a few variations to the basic Cone Lady theme. I'll see what I can think of next.



Getting Crafty 1

Courtesy of Dorothy, the Cone Lady pattern was given in the November magazine on page 54. It's also included in Getting Crafty Book 1, which is on special offer until 30th November 2006 and outstanding value at just £6.00 post free to our readers. To order your copy, please send a cheque or postal order made payable to Dorothy Russell to the following address and don't forget to include your name and address. (Friends overseas should order through PayPal on the website.) Please also note that Dorothy has planned a visit to Perth, Australia during November so please be patient if your order is not despatched immediately!

Dorothy Russell
42 Pretymen Road
IPSWICH, Suffolk IP3 9AY
Tel: 01473-411774
E-mail: frandorformats@dollydimps.freemove.co.uk
Web: <http://frandor.qwic.co.uk>

To make the fairy

You will need:

1 ping-pong ball sized polystyrene ball
 Paint for face
 Paint and fibre pens for features
 Sticky labels possibly
 Yarn or mohair for hair
 Ribbon for tiara or similar
 2 x cocktail sticks, one for neck and one for wand
 Yarn for knitted portions of project, pale peach looks best for flesh tones
 Lace or similar if desired for enhancement
 1 x yard or metre of self-adhesive hologram or similar embellishments
 1 piece of lightweight card for the star and wings
 Paint for wings or chosen method of colouring
 Glue or sticky tape

Construction Method

Place a ping-pong ball sized polystyrene ball on to the end of a cocktail stick. Paint half of it with flesh coloured paint and I used emulsion. There's no need to buy a can, get one of those tester pots from home decorating departments, which will be sufficient for a whole swarm of fairies. When completely dry draw on the features. This is best done lightly with a pencil before painting them. Then if you are really unhappy with the appearance, it is easily covered with another layer of paint.

If you are a bit hesitant about doing this, draw the features out on a piece of paper first until you feel more confident. Then use a sticky backed label to reproduce and paint the features on. This way the pieces can be cut out individually and pressed into place on the ball. It may be a bit fiddly to remove them if the positioning isn't quite to your liking, but will do away with any need to re-paint. Besides which, you can change anything you don't like.

I used a bit of mohair for the fairy's hair but any suitably coloured yarn can be used. A bobby, well-textured fancy yarn would do particularly well, as it would make the hair look curly. Guestimate the length by draping the yarn over the head and letting it fall to the length desired on each side of the face, then cut to length. Cut several pieces to a similar length, not forgetting that having them too long is better than too short. They can always be shortened, but not lengthened! Besides, you may wish to pile it on top of the head or make a Pollyanna with it.

Spread glue over the head to where you wish the hairline to be, then place a length of yarn across it, so that the ends fall one on either side. Continue to do this until the head is covered along the top. The back section can be filled with a couple of lengths folded in half so that the 'hairs' are parallel with each other. Allow it all to dry thoroughly before attempting to 'coiffure' the hair.

Fill the cone with weighting material and seal the bottom. If it's not completely conical at the top, cover that end also. (See details in last month's Machine Knitting Monthly.)

Complete the pattern including the dress, but use white instead of the previous colour. The extension piece at the neck should then be folded over, rather than rolled and the ends sewn together at the back of the neck. The front of the neck is pulled down into a 'V' shape and I placed a hologram sticker at the pointed end of the V.

I added a little lace to the hemline. This was because something occurred which wasn't evident when making the Cone Lady. It was that the cone, rather than being totally conical and ending with a point at the top, was one of the types that look as if the point has been sliced off. It was also, probably slightly longer than the original one. Hence the skirt length needed to be longer. So bear this in mind when deciding on the length of the dress and if it is to be extended with lace or a few more rows of knitting instead. Of course, some lace or a frill could be added to the skirt area just above the hemline to make a more decorative finish.

The arms of my fairy appear to be rather as if she has been to a spare parts department and received two prostheses as they are not in a colour very similar to the skin tone of her face. I wound matching yarn round the centre and another piece either side. This gives a bit of definition to the limbs and suggests two hands holding the wand. When making these, try to match the colour up to the facial skin

tone. The arms are then sewn to the body as per the pattern instructions. I used some lace over the joins, which disguised them and enhanced the sleeve edges.

The wings were drawn, cut out and then sprayed on both sides with silver paint, but I'm sure gold would look just as good. I then used the sticky-backed hologram circles to decorate them. I ran a piece of yarn vertically at the centre of her back after judging where I wanted the wings to be placed finally. The two ends of the yarn were then tied over the middle over the 'saddle' of the wings and tied in a bow.

I keep all sorts of scraps in my Bitz Box, even minute pieces – in fact, anything that I think may at some time or other be useful for decorating items. From there I pulled out a short piece of ribbon (white with silver edges) and used this as a tiara. I still had some circles left so I placed those along the centre. I worked out a suitable point to join the ends, which are crossed over and little ends left hanging. I then stitched them together and stuck yet another circle over the join.

The wand was made from a cardboard star and a toothpick. I've included a template for the star, which, after spraying silver, was stuck to the cocktail stick. A piece of sticky tape or double-sided tape would suffice. Try to preserve at least one of the points in tact as I found the pointed end made easy work of pushing it into the palms of her hands. Another circle was stuck to the centre. Do support the stick whilst doing this as the stick may break. You won't want that to happen, having spent time assembling the star on it!

Incidentally, my mother was ever uttering maxims, such as 'cleanliness is next to godliness', 'punctuality is the essence of politeness' and so on. Another one was 'waste not, want not' (and how she excelled during World War II). With this latter thought in mind, I have kept the backing paper from the hologram circles. If I ever want to put polka dots on a project, I can use them for that and it won't cost me anything!

This month has been very busy for me – and a family member needing hospitalisation has added to the 'feet not touching the ground syndrome', so I hope that I've not missed anything essential from this latest narrative. It really was my intention to get on to the 2310, but as my prayer for more than 24 hours in a day goes unanswered, I'll have to get round to it in the next few weeks or find a fairy to grant me three wishes, or even one! ■



Fun & Games

An original **King Cole** design



Pattern Information

MEASUREMENTS

To fit premature [new born, 0-3, 3-6, 6-12, 12-18 months, 1½-3 years].

To fit chest 31 [36, 41, 46, 51, 56, 61] cm, 12 [14, 16, 18, 20, 22, 24] in.

Actual size 38 [42, 48, 52, 58, 62, 68] cm, 15 [16½, 19, 20½, 23, 24½, 27] in.

Length to shoulder 19.5 [23, 25, 29, 31.5, 34.5, 38] cm, 7¾ [9¼, 10, 11½, 12½, 13¾, 15] in.

Sleeve seam 11.5 [12.5, 14, 16.5, 19, 21.5, 24] cm, 4½ [5, 5½, 6½, 7½, 8½, 9½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 40 rows to 10 cm, 4 in

measured over English Rib/Half Fisherman's Rib (tucking on the ribber), (tension dial setting approximately 6/6). *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

ADDITIONAL ABBREVIATIONS

yfwd = Yarn forward.

NOTES

SWEATER WITH FRONT OPENING

Instructions are given for a striped sweater. If a plain sweater is preferred, follow same instructions, but ignore all references to C or stripes.

CARDIGAN

Instructions are given for a plain cardigan.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for double knitting machines with a ribber.

MATERIALS

Any King Cole DK

PLAIN SWEATERS OR CARDIGAN

1 [1, 2, 2, 2, 3, 3] x 100 g balls in Main Colour (MC).

A small amount in Contrast Colour (C) for sweater with buttoned shoulder (optional on cardigan).

STRIPED SWEATERS OR CARDIGAN

1 [1, 1, 1, 1, 2, 2] x 100 g balls in Main Colour (MC).

1 [1, 1, 1, 1, 2, 2] x 100 g balls in Contrast Colour (C).

SWEATERS OR CARDIGANS

2 buttons for sweater or 3 [4, 4, 4, 4, 5, 5] buttons for cardigan.

2 safety pins for sweater with front opening or cardigan.

Pair 3¼ mm knitting needles for sweater with front opening or cardigan.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

gan. (Garter stitch welts and bands may be worked in C if preferred).

If a striped cardigan is preferred, work garter stitch welts in MC, then work pattern in stripes of 4 rows C and 4 rows MC throughout.

GARTER STITCH

K 2 rows. Drop every stitch one row down and reform.

Knitting Instructions

Sweater with Buttoned Shoulder

BACK

With carriage at left and using C, cast on 39 [43, 49, 53, 59, 63, 69] sts at centre of machine in 1x1 rib with extra st at right.

* K 2 tubular rows. Carriage is at right.

Set machine for 1x1 rib knitting. Using MT-1/MT-1 and MC, K 5 [5, 7, 7, 7, 9, 9] rows. Set machine for English Rib/Half Fisherman's Rib (tucking on the ribber). Set RC at 000. Using MT/MT and C, K 2 rows *.

Using MC, K 34 [46, 48, 58, 64, 68, 78] rows. RC shows 36 [48, 50, 60, 66, 70, 80].

SHAPE ARMHOLES

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [35, 37, 41, 43, 47, 49] sts **. K 31 [33, 35, 41, 43, 49, 51] rows. RC shows 70 [84, 90, 106, 116, 126, 140].

SHAPE SHOULDERS

Set carriage to hold. Push 8 [9, 9, 10, 11, 12, 12] Ns at right to HP. Cast off 8 [9, 9, 10, 11, 12, 12] sts at beg of next row. Push 8 [9, 9, 10, 11, 12, 12] Ns at right from HP to UWP and cast off. Using WY, K a few rows in 1x1 rib over rem 15 [17, 19, 21, 21, 23, 25] sts and release from machine.

FRONT

Work as for Back to **.

K 15 [17, 17, 21, 21, 25, 25] rows. 16 [16, 18, 20, 22, 24, 26] rows less have been worked to shoulder than on Back.

SHAPE NECK

Set carriage to hold. Push 19 [22, 23, 26, 27, 30, 31] Ns at right to HP. Cont on rem 12 [13, 14, 15, 16, 17, 18] sts for first side. K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 5 [5, 5, 7, 9, 11, 11] rows. Cast off.

With carriage at left and using a transfer tool, push 7 [9, 9, 11, 11, 13, 13] Ns at left from HP to WP. Using WY, K a few rows in 1x1 rib and release.

With carriage at left and using a transfer tool, push rem 12 [13, 14, 15, 16, 17, 18] Ns from HP to WP. Cont in English Rib/Half Fisherman's Rib, K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 9 [9, 9, 11, 13, 15, 15] rows. Cast off.

SLEEVES

With carriage at left and using C, cast on 25 [27, 27, 29, 31, 33, 35] sts at centre of machine in 1x1 rib with extra st at right.

Work as for Back from * to *.

Using MC, K 2 rows. Shape sides by inc 1 st at each end of next row and every foll 4th row until there are 39 [45, 47, 53, 59, 65, 71] sts. K 9 [5, 5, 7, 9, 9, 11] rows. RC shows 38 [42, 46, 56, 66, 74, 84].

SHAPE TOP

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [37, 35, 41, 43, 49, 51] sts. Cast



off 6 sts loosely at beg of next 4 rows. Cast off rem 7 [13, 11, 17, 19, 25, 27] sts loosely.

NECKBAND

Join right shoulder seam.

Push 43 [47, 51, 57, 59, 65, 69] Ns to WP. With carriage at right and wrong side facing, pick up 15 [17, 19, 21, 21, 23, 25] sts across back neck, 13 [13, 14, 15, 16, 17, 18] sts evenly down right side of front neck, 7 [9, 9, 11, 11, 13, 13] sts across front neck and 8 [8, 9, 10, 11, 11, 12, 13] sts evenly up left side of front neck and place on to Ns. Using MT-2 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2 and C, K 2 rows. Using MC, K 2 [4, 4, 4, 6, 6, 6] rows. Using C, K 1 row. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

BACK SHOULDER BUTTON BAND

Push 12 [14, 14, 16, 18, 20, 20] Ns to WP. With carriage at right and wrong side facing, pick up 7 [8, 8, 9, 10, 11, 11] sts evenly from shoulder and 5 [6, 6, 7, 8, 9, 9] sts evenly from side edge of neckband and place on to Ns. Using MT-2 and MC, K 1 row. Transfer sts for 1x1 rib.

Using MT-2/MT-2, K 5 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

FRONT SHOULDER BUTTON-HOLE BAND

Push 12 [14, 14, 16, 18, 20, 20] Ns to WP. With carriage at right and wrong side facing, pick up 5 [6, 6, 7, 8, 9, 9] sts evenly from side edge of neckband and 7 [8, 8, 9, 10, 11, 11] sts evenly from shoulder and place on to Ns. Using MT-2 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 3 rows. Counting from the left edge, make buttonholes by transferring the 3rd [5th, 5th, 5th, 7th, 7th, 7th] st and foll 6th [6th, 6th, 8th, 8th, 10th, 10th] st on to adjacent N. Leave empty Ns in WP. K 2 rows. Using C, K 1 row. Using MT+3MT+3, K 1 row. Cast off with a latch tool.

MAKING UP

Place buttonhole band over button band and slip stitch together at armhole edge. Place centre of sleeve tops to shoulders, then sew sleeves evenly to back and front matching shaping. Taking half a stitch into seams, join side and sleeve seams. Sew on buttons.

◀ 53 **Sweater with Front Opening**

BACK

With carriage at right and using MC, cast on 39 [43, 49, 53, 59, 63, 69] sts at centre of machine in 1x1 rib with extra st at right. K 2 tubular rows. Carriage is at left. Set machine for English Rib/Half Fisherman's Rib (tucking on the ribber). Set RC at 000. Using MT/MT, cont in stripes of 4 rows MC and 4 rows C throughout, K 44 [56, 60, 70, 76, 82, 92] rows.

SHAPE ARMHOLES

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [35, 37, 41, 43, 47, 49] sts *.

K 31 [33, 35, 41, 43, 49, 51] rows. RC shows 78 [92, 100, 116, 126, 138, 152].

SHAPE SHOULDERS

Set carriage to hold. Push 8 [9, 9, 10, 11, 12, 12] Ns at right to HP. Cast off 8 [9, 9, 10, 11, 12, 12] sts at beg of next row. Push 8 [9, 9, 10, 11, 12, 12] Ns at right from HP to UWP and cast off. Using WY, K a few rows in 1x1 rib over rem 15 [17, 19, 21, 21, 23, 25] sts and release.

FRONT

Work as for Back to *. K 1 row.

SHAPE FRONT OPENING

Set carriage to hold. Using a length of appropriate colour, cast off centre 3 sts. Push 14 [16, 17, 19, 20, 22, 23] Ns at right to HP. Cont on rem sts for first side. K 14 [16, 16, 20, 20, 24, 24] rows.

SHAPE NECK

Slip 2 [3, 3, 4, 4, 5, 5] sts at right on to a safety pin. K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 9 [9, 9, 11, 13, 15, 15] rows. Cast off. With carriage at left and using a transfer tool, push rem 14 [16, 17, 19, 20, 22, 23] Ns from HP to WP. Cont in English Rib/Half Fisherman's Rib and keep stripe patt correct, K 14 [16, 16, 20, 20, 24, 24] rows.

SHAPE NECK

Break yarn. Slip 2 [3, 3, 4, 4, 5, 5] sts at left on to a safety pin. Rejoin yarn. K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 9 [9, 9, 11, 13, 15, 15] rows. Cast off.

SLEEVES

With carriage at right and using MC, cast on 25 [27, 27, 29, 31, 33, 35] sts at centre of machine in 1x1 rib with extra st at right. K 2 tubular rows. Carriage is at left. Set machine for English Rib/Half Fisherman's Rib (tucking on the ribber). Set RC at 000. Using MT-1/MT-1, cont in stripes of K 4 rows MC and 4 rows C throughout, K 8 rows. Set RC at 000.

Using MT/MT, K 2 rows. Shape sides by inc 1 st at each end of next row and every foll 4th row until there are 39 [45, 47, 53, 59, 65, 71] sts. K 11 [7, 9, 11, 13, 15, 17] rows. RC shows 38 [42, 48, 58, 68, 78, 88].

SHAPE TOP

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [37, 35, 41, 43, 49, 51] sts. Cast off 6 sts loosely at beg of next 4 rows. Cast off rem 7 [13, 11, 17, 19, 25, 27] sts loosely.

NECKBAND

Join shoulder seams. Using 3¼ mm knitting needles and right side facing, rejoin MC and K 2 [3, 3, 4, 4, 5, 5] sts from safety pin on right side of front neck, pick up and K 12 [12, 13, 14, 15, 16, 17] sts evenly up right side of front neck, 15 [17, 19, 21, 21, 23, 25] sts across back neck, 12 [12, 13, 14, 15, 16, 17] sts evenly down left side of front neck, then K 2 [3, 3, 4, 4, 5, 5] sts from safety pin on left side of front neck. 43 [47, 51, 57, 59, 65, 69] sts. Work 4 [4, 4, 6, 6, 6, 6] rows in garter st. Cast off loosely knitwise.

FRONT BUTTON BAND

(Left for girl, right for boy)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 12 [15, 13, 15, 15, 17, 17] sts evenly between front opening edge and top of neckband. Work 4 rows in garter st. Cast off loosely knitwise.

FRONT BUTTONHOLE BAND

(Right for girl, left for boy)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 12 [15, 13, 15, 15, 17, 17] sts evenly between front opening edge and top of neckband. K 1 row

NEXT ROW (Buttonhole row): K 2, yfwd, K 2 tog, K 4 [7, 5, 7, 7, 9, 9], yfwd, K 2 tog, K 2.

Work 2 rows in garter st. Cast off loosely knitwise.

MAKING UP

Place buttonhole band over button band and sew neatly to cast off stitches at centre front. Place centre of sleeve tops to shoulders, then sew sleeves evenly to back and front matching shaping. Taking half a stitch into seams, join side and sleeve seams matching stripes. Sew on buttons.

Cardigan

BACK

Push 39 [43, 49, 53, 59, 63, 69] Ns at centre of machine to WP with extra N at

right. * Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MC, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP. Cont in garter st. K 6 [6, 6, 8, 8, 8, 8] rows. Transfer sts for 1x1 rib. Set machine for English Rib/Half Fisherman's Rib (tucking on the ribber) *.

Set RC at 000. Using MT/MT, K 36 [48, 52, 60, 66, 72, 82] rows.

SHAPE ARMHOLES

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [35, 37, 41, 43, 47, 49] sts. K 31 [33, 35, 41, 43, 49, 51] rows. RC shows 70 [84, 92, 106, 116, 128, 142].

SHAPE SHOULDERS

Set carriage to hold. Push 8 [9, 9, 10, 11, 12, 12] Ns at right to HP. Cast off 8 [9, 9, 10, 11, 12, 12] sts at beg of next row. Push 8 [9, 9, 10, 11, 12, 12] Ns at right from HP to UWP and cast off. Using WY, K a few rows in 1x1 rib over rem 15 [17, 19, 21, 21, 23, 25] sts and release from machine.

RIGHT FRONT

Push 18 [20, 23, 25, 28, 30, 33] Ns to WP.

Work as for Back from * to *.

Set RC at 000. Using MT/MT, K 37 [49, 53, 61, 67, 73, 83] rows.

SHAPE ARMHOLE

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next row. Dec 1 st at armhole edge of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 14 [16, 17, 19, 20, 22, 23] sts. K 15 [17, 17, 21, 21, 25, 25] rows.

SHAPE NECK

Break yarn. Slip 2 [3, 3, 4, 4, 5, 5] sts at left on to a safety pin. Rejoin yarn. K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 9 [9, 9, 11, 13, 15, 15] rows. Cast off.

LEFT FRONT

Push 18 [20, 23, 25, 28, 30, 33] Ns to WP. Work as for Back from * to *.

Set RC at 000. Using MT/MT, K 36 [48, 52, 60, 66, 72, 82] rows.

SHAPE ARMHOLE

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next row. K 1 row. Dec 1 st at armhole edge of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 14 [16, 17, 19, 20, 22, 23] sts. K 15 [17, 17, 21, 21, 25, 25] rows.

SHAPE NECK

Slip 2 [3, 3, 4, 4, 5, 5] sts at right on to a

safety pin. K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 2 [2, 3, 3, 3, 4] alt rows. 8 [9, 9, 10, 11, 12, 12] sts rem. K 9 [9, 9, 11, 13, 15, 15] rows. Cast off.

SLEEVES

Push 25 [27, 29, 31, 33, 35] Ns at centre of machine to WP with extra N at right. Work as for Back from * to *.

Set RC at 000. Using MT/MT, K 4 rows. Shape sides by inc 1 st at each end of next row and every foll 4th row until there are 39 [45, 47, 53, 59, 65, 71] sts. K 9 [5, 7, 7, 9, 11, 13] rows. RC shows 38 [42, 48, 56, 66, 76, 86].

SHAPE TOP

Cast off 3 [3, 4, 4, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of the next row and foll 0 [0, 1, 1, 2, 2, 3] alt rows. 31 [37, 35, 41, 43, 49, 51] sts. Cast off 6 sts loosely at beg of next 4 rows. Cast off rem 7 [13, 11, 17, 19, 25, 27] sts loosely.

NECKBAND

Join shoulder seams.

Using 3¼ mm knitting needles and right side facing, rejoin MC and K 2 [3, 3, 4, 4, 5, 5] sts from safety pin on right side of front neck, pick up and K 12 [12, 13, 14, 15, 16, 17] sts evenly up right side of front neck 15 [17, 19, 21, 21, 23, 25] sts across back neck, 12 [12, 13, 14, 15, 16, 17] sts evenly down left side of front neck, then K 2 [3, 3, 4, 4, 5, 5] sts from safety pin on left side of front neck. 43 [47, 51, 57, 59, 65, 69] sts. Work 4 [4, 4, 6, 6, 6, 6] rows in garter st. Cast off loosely knitwise.

BUTTON BAND

(Left for girl, right for boy)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 35 [42, 46, 52, 57, 62, 67] sts evenly along front edge. Work 4 [4, 4, 6, 6, 6, 6] rows in garter st. Cast off loosely knitwise.

BUTTONHOLE BAND

(Right for girl, left for boy)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 35 [42, 46, 52, 57, 62, 67] sts evenly along front edge. K 1 [1, 1, 3, 3, 3, 3] rows.

NEXT ROW (Buttonhole row): K 3 [2, 3, 3, 2, 2, 3], yfwd, K 2 tog, (K 12 [10, 11, 13, 15, 12, 13], yfwd, K 2 tog) 2 [3, 3, 3, 3, 4, 4] times, K 2.

Work 2 rows in garter st. Cast off loosely knitwise.

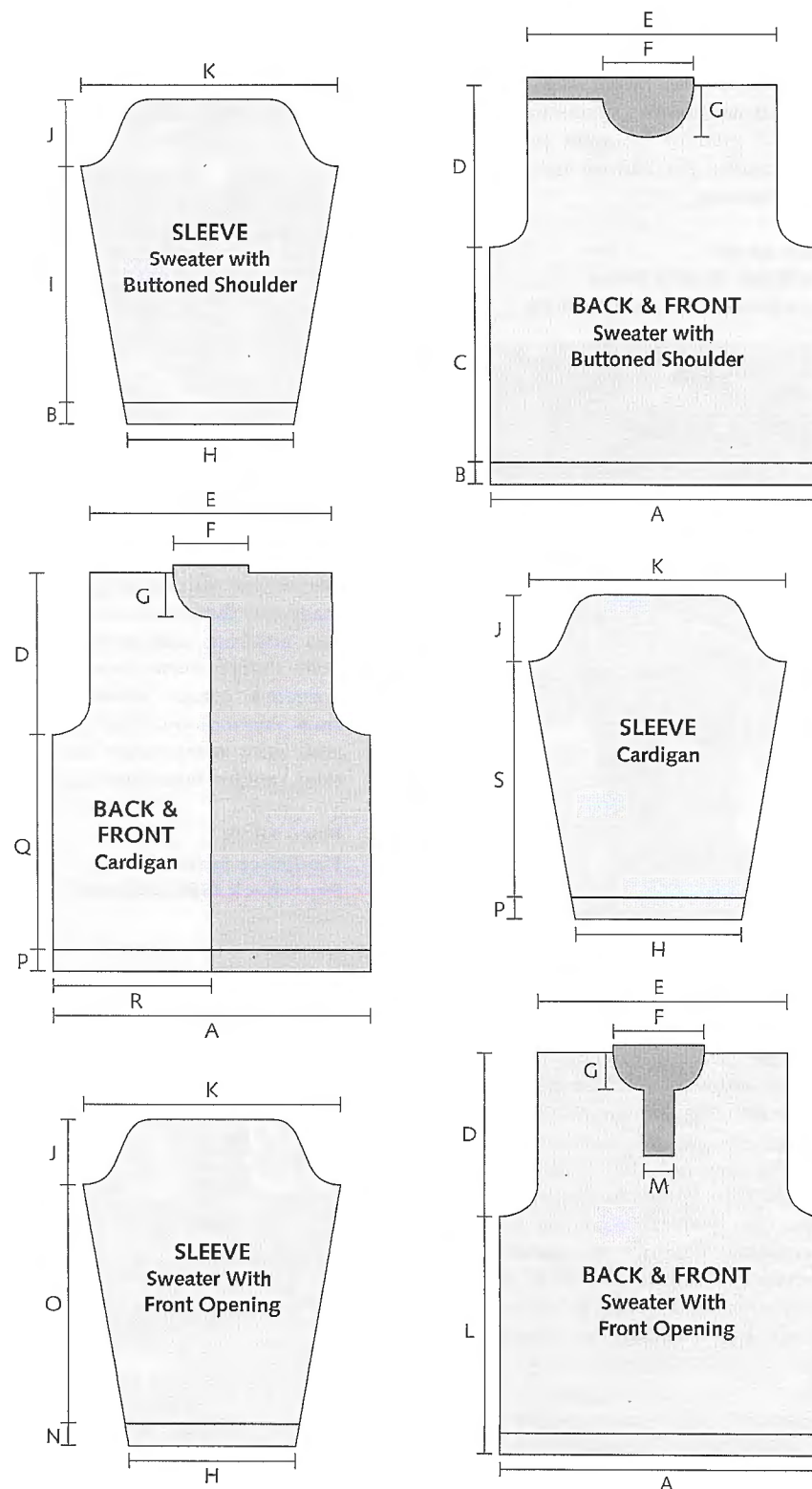
MAKING UP

Place centre of sleeve tops to shoulders, then sew sleeves evenly to back and fronts matching shaping. Taking half a stitch into seams, join side and sleeve seams. Sew on buttons. ■

Diagrams

A = 19.5 [21.5, 24.5, 26.5, 29.5, 31.5, 34.5] cm
B = 2 [2, 2.5, 2.5, 2.5, 3, 3] cm
C = 9 [12, 12.5, 15, 16.5, 17.5, 20] cm
D = 8.5 [9, 10, 11.5, 12.5, 14, 15] cm
E = 15.5 [17.5, 18.5, 20.5, 21.5, 23.5, 24.5] cm
F = 7.5 [8.5, 9.5, 10.5, 10.5, 11.5, 12.5] cm
G = 4 [4, 4.5, 5, 5.5, 6, 6.5] cm
H = 12.5 [13.5, 13.5, 14.5, 15.5, 16.5, 17.5] cm
I = 9.5 [10.5, 11.5, 14, 16.5, 18.5, 21] cm

J = 1.75 [1.75, 2.25, 2.25, 2.75, 2.75, 3.25] cm
K = 19.5 [22.5, 23.5, 26.5, 29.5, 32.5, 35.5] cm
L = 11 [14, 15, 17.5, 19, 20.5, 23] cm
M = 1.5 cm
N = 2 cm
O = 9.5 [10.5, 12, 14.5, 17, 19.5, 22] cm
P = 2 [2, 2, 2.5, 2.5, 2.5, 2.5] cm
Q = 9 [12, 13, 15, 16.5, 18, 20.5] cm
R = 9 [10, 11.5, 12.5, 14, 15, 16.5] cm
S = 9.5 [10.5, 12, 14, 16.5, 19, 21.5] cm



Book Review

A Good Read

Books are a gorgeous gift especially at Christmas so here's a seasonal selection of new titles from Search Press to whet your appetite.

MAKING CHRISTMAS TREE DECORATIONS

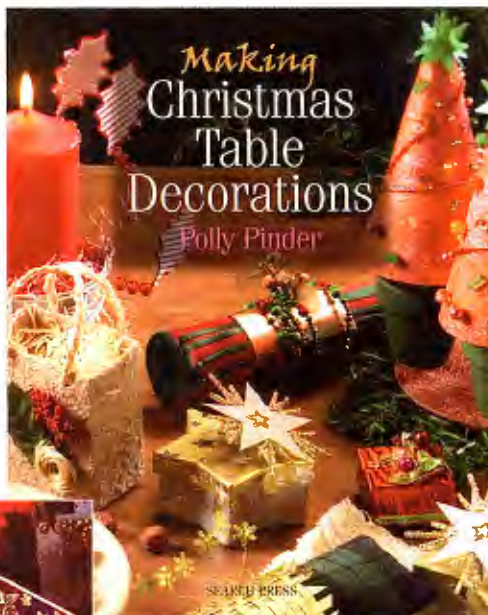
by Judy Balchin

Add some magic to Christmas! Have you ever wanted to make your own Christmas tree decorations? Judy Balchin shows you how! This book is crammed with imaginative projects that are fun and simple to create and produce beautiful professional-quality decorations for your Christmas tree.

Price £6.99

Publisher Search Press

Paperback ISBN 184448162X



MAKING CHRISTMAS TABLE DECORATIONS

by Polly Pinder

Decorating the Christmas table is made easy for crafters of all levels in this inspiring and practical book. Polly Pinder shows how to make gorgeous candle shades, napkin rings centrepieces, little gift boxes and more using beads and wire, sand, candles, thread and paper.

Price £6.99

Publisher Search Press

Paperback ISBN 184448077

BEADED JEWELLERY

Maya Brenner

Design and create your own stylish jewellery following clearly explained common beading techniques, information on which colours to choose, and how to find the best beads in this easy-to-follow guide. With 18 simple step-by-step projects that you can easily do at home, including beginner, intermediate and advanced projects to suit all abilities; you can make jewellery to suit any style, from high fashion to street chic! Published by Dorling Kindersley the price is £12.99, it's paperback (224 pages 195 x 255 mm) and the ISBN is 9781405315692 from all good book-sellers.



EASY BEADED KNITS

by Jeanette A. Trotman

Fun and fashionable embellished designs for the novice knitter gives a similar look to hand knitting. A large number of the designs are easily converted to machine knitting such as the slanted sequined scarf on page 46.



Cast on at the left of the needlebed, then increase at right and decrease at left on alternate rows, working in stripes throughout. If you reach the right of the needlebed and need more rows, take the work off and replace the stitches at the left, then start again. Add a few beads and sequins and you've made someone a lovely gift. Although there are no blocking diagrams, a large number of the projects have charts to follow, so conversion is easy.

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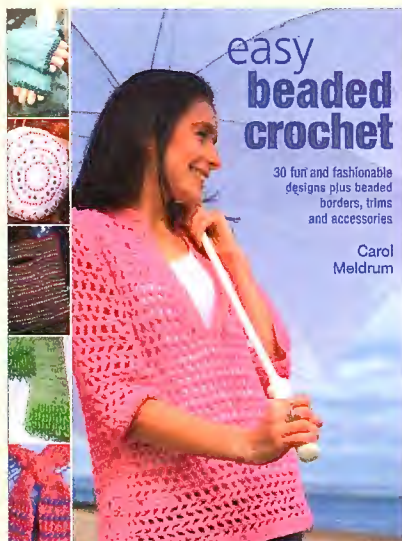
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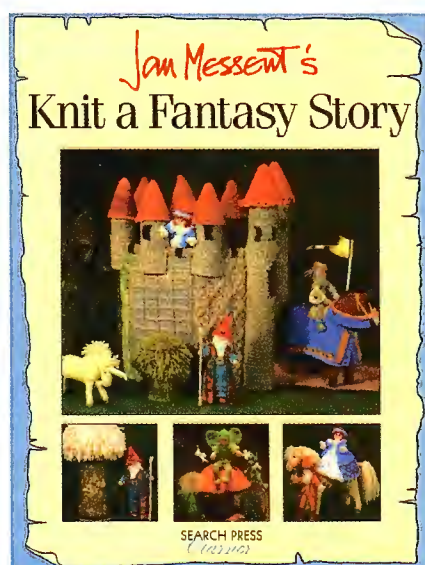
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Price £10.99
Publisher Hamlyn
Paperback ISBN 184448145 ■

Red Hot

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 92 [96, 101, 107, 111, 117] cm, 36½ [38, 39½, 42½, 43½, 46½] in.

Length to shoulder 58.5 [59.5, 61, 61.5, 63.5, 65] cm, 23 [23½, 24, 24½, 25, 25½] in.

Sleeve seam 43 [44.5, 44.5, 45.5, 47, 48] cm, 17 [17½, 17½, 18, 18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 25 rows to 10 cm, 4 in measured over 5x2 rib (tension dial setting approximately 2/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

SPECIAL ABBREVIATIONS

C7F = cable 7 front, slip next 3 sts on to a cable needle and leave at front of work, K 4 sts from left hand needle, then K 3 sts from cable needle.

C7B = cable 7 back, slip next 4 sts on to a cable needle and leave at back of work, K 3 sts from left hand needle, then K 4 sts from cable needle.

pssso = pass slipped stitch over.

sl = slip.

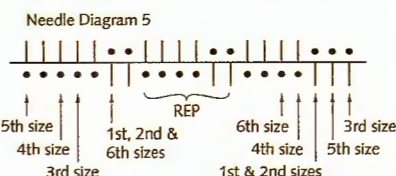
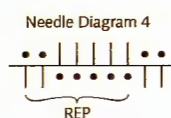
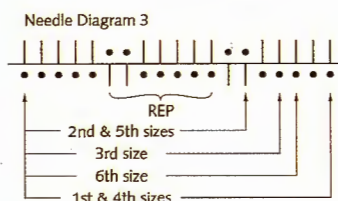
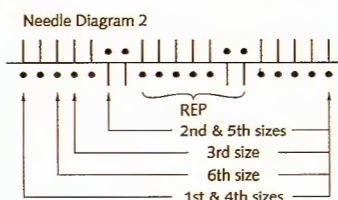
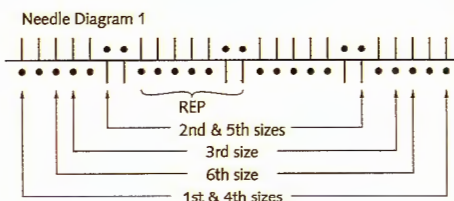
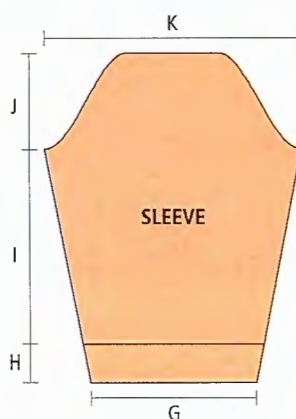
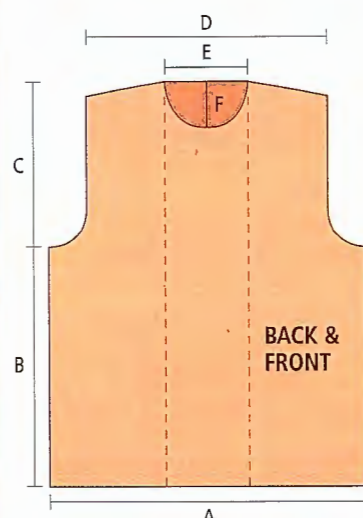
NOTES

a) We used main bed side of knitting as right side.

Diagrams

A = 46.5 [48.5, 51, 54, 56, 59] cm
B = 37.5 [37.5, 37.5, 38, 38.5, 39.5] cm
C = 21 [22, 23.5, 23.5, 25, 25.5] cm
D = 34 [35, 37, 38, 39, 40.5] cm
E = 15 [15, 15, 16, 16, 17] cm
F = 8.5 [8.5, 9.5, 9.5, 10, 10] cm

G = 23 [23, 26.5, 26.5, 26.5, 26.5] cm
H = 8 cm
I = 35 [36.5, 36.5, 37.5, 39, 40] cm
J = 7 [8, 8, 8, 8.5, 10] cm
K = 42 [43, 45.5, 47.5, 47.5, 50] cm



Knitting Instructions

BACK

With carriage at left and using MY, cast on 89 [93, 97, 103, 107, 113] sts at centre of machine in 1x1 rib with extra st at right.

* K 2 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting *. Transfer sts for 5x2 rib as Needle Diagram 1.

Set RC at 000. Using MT/MT, K 93 [93, 93, 95, 97, 99] rows. Carriage is at left.

SHAPE ARMHOLES

Cast off 5 [5, 5, 7, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 65 [67, 71, 73, 75, 77] sts rem. K 38 [38, 42, 42, 44, 42] rows. RC shows 146 [148, 152, 154, 160, 164]. Carriage is at right.

SHAPE SHOULDERS

Push 18 [19, 21, 21, 22, 22] Ns at left to HP. Cast off 18 [19, 21, 21, 22, 22] sts at beg of next row. Push 18 [19, 21, 21, 22, 22] Ns from HP to UWP and cast off. Using WY, K a few rows over rem 29 [29, 29, 31, 31, 33] sts and release from machine.

LEFT FRONT

With carriage at left and using MY, cast on 26 [28, 30, 33, 35, 38] sts in 1x1 rib. Work as for Back from * to *.

Transfer sts for 5x2 rib as Needle Diagram 2.

Set RC at 000. Using MT/MT, K 93 [93, 93, 95, 97, 99] rows. Carriage is at left.

SHAPE ARMHOLE

Cast off 5 [5, 5, 7, 7, 7] sts at beg of next row, K 1 row. Dec 1 st at armhole edge of

next row and every foll alt row until 14 [15, 17, 18, 19, 20] sts rem. K 38 [38, 42, 42, 44, 42] rows. RC shows 146 [148, 152, 154, 160, 164]. Cast off.

RIGHT FRONT

Work as for Left Front reversing cast on and shaping by reading left for right and right for left and using Needle Diagram 3 instead of Needle Diagram 2.

CABLE PANEL

With 5 mm knitting needles and MY, cast on 52 sts.

1st Row (Right Side): K1, P2, (K3, P3, K2, P3, K3, P2) 3 times, K1.

2nd Row: P1, K2, (P3, K3, P2, K3, P3, K2) 3 times, P1.

3rd to 8th Rows: Rep 1st and 2nd rows 3 times more.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber and 89 [93, 97, 103, 107, 113] Ns or more.

MATERIALS

King Cole Fashion Aran

4 [5, 5, 6, 7, 7] x 100 g balls in Shade 98 (MY).

Pair 5 mm knitting needles.

Cable needle.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

9th Row: K1, P2, (C7F, C7B, P2) 3 times, K1.

10th Row: As 2nd row.

These 10 rows form patt.

Work 113 [115, 117, 119, 123, 127] more rows in patt.

Next Row: Patt 17, K2tog, P3, sl 1, K2tog, pssso, P2, sl 1, K2tog, pssso, P3, K2tog, patt 17. 46 sts.

SHAPE NECK

Patt 17 [17, 17, 16, 16, 15], slip rem 29 [29, 29, 30, 30, 31] sts on to a thread, turn.

* Working on these sts only proceed as follows:

Keeping patt correct, dec 1 st at neck edge on next 10 rows, then foll 2 alt rows. 5 [5, 5, 4, 4, 3] sts. Work 7 [7, 9, 9, 11, 11] rows straight in patt. Cast off in patt.

Leave centre 12 [12, 12, 14, 14, 16] sts on a thread.

With right side facing, rejoin yarn at neck edge of rem 17 [17, 17, 16, 16, 15] sts and patt to end. Complete to match first side from *.

Join between Left and Right Front, taking ½ a st from each side into seam.

SLEEVES

With carriage at left and using MY, cast on 44 [44, 51, 51, 51, 51] sts in 1x1 rib. Work as for Back from * to *.

Transfer sts for 5x2 rib as Needle Diagram 4.

Set RC at 000. Using MT-1/MT-1, K 6 rows. Working inc sts into rib, shape sides by inc 1 st at each end on next row and every foll 5th row until there are 52 [52, 59, 59, 59, 59] sts. RC shows 22. Set RC at 000. Using MT/MT, cont to inc on every 5th row from previous inc until there are 68 [68, 75, 89, 77, 93] sts, then on every foll 6th [6th, 6th, 5th, 6th, 5th] row until there are 80 [82, 87, 91, 91,

95] sts. K 12 [10, 16, 14, 11, 10] rows. RC shows 88 [92, 92, 94, 98, 100].

SHAPE TOP

Cast off 5 [5, 5, 7, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 56 [56, 61, 61, 59, 59] sts rem. K 1 row. Cast off 18 sts at beg of next 2 rows. Cast off rem 20 [20, 25, 25, 23, 23] sts.

NECKBAND

Join right shoulder seam.

Push 85 [85, 89, 93, 97, 101] Ns to WP. With carriage at right and wrong side facing, pick up 29 [29, 29, 31, 31, 33] sts across back neck, 22 [22, 24, 24, 26, 26] sts down right side of front neck, 12 [12, 12, 14, 14, 16] sts across front neck and 22 [22, 24, 24, 26, 26] sts up left side of front neck and place on to Ns. Using MT-1 and MY, K 1 row. Transfer sts for 4x2 rib as Needle Diagram 5. Using MT-1/MT-1, K 17 rows. Cast off in rib.



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PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and front matching shaping. Taking half a stitch into seams, join side and sleeve seams. ■

Market Place

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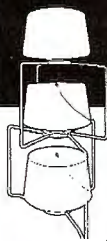
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Also remember that you can ask your newsagent to reserve you a copy each month. You can find a form on page 23.



PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s

MOCK RIB INSTRUCTIONS

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep the rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work. Unravel waste yarn when work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw the stitches of mock rib closer together. Set the stitches by steaming lightly on the wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used not only for speed but also when the edges are either hidden or to be gathered by pulling up yarn end. With carriage at right, push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K 1 row. Carefully hook on the cast-on comb. Push remaining alt Ns to WP and K 1 row. The carriage is back at right. Cont as given in pattern instructions. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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MACHINES FOR SALE

BROTHER KH891 knitting machine with ribber and Brother KH260 chunky machine with ribber, KL116 Knit Leader, KRC900 colour changer, KA8310 linker, lots of extras plus wool winder, lots of books and loads of yarn, offers please. ☎ 01905-770403 (Droitwich, Worcestershire).

HAGUE manual linker, Model 13609, used and in good condition with ring guard, video and instruction booklet, £80 ono. Also for sale SK860 mast and 2 tension assembly, £15. Buyer collects or pays carriage. ☎ 0121-744 7390 (Solihull, West Midlands).

HAGUE electric linker with needle guard and Diane Bennett instruction book, £65. ☎ 01905-775206 (Droitwich, Worcestershire).

BROTHER 270 electronic chunky machine including manuals, £200. Singer 4-thread overlocker 14U/34B with differential feed and books, little used, buyer collects, £180. ☎ 01245-356945 (Chelmsford, Essex).

MACHINES FOR SALE

BROTHER KH950i with KR850 ribber, KE100 Brother motor, KRC900 and KHC820 colour changers, KG93 garter carriage, PPD110, Hague linker, DesignaKnit 7 Professional, £700 the lot but will sell separately. ☎ 01903-718295 (Littlehampton, West Sussex).

BROTHER KH881 knitting machine with KR950 ribber, table, single and double bed colour changers, punch, wool winder, videos, pressing board, hundreds of patterns, punchcards and cones of yarn, loads of tools, spare needles, lots of books and much more, £375. ☎ 01457-853696 (Glossop, Derbyshire).

PFAFF DUO 80 reluctantly for sale with 4-colour changer and Deco plus many extras, very good condition but space needed, £100. ☎ 01726-67153 (St Austell, Cornwall).

HORN knitting machine cabinet, as new, £35. ☎ 01525-221504 (Dunstable, Bedfordshire).

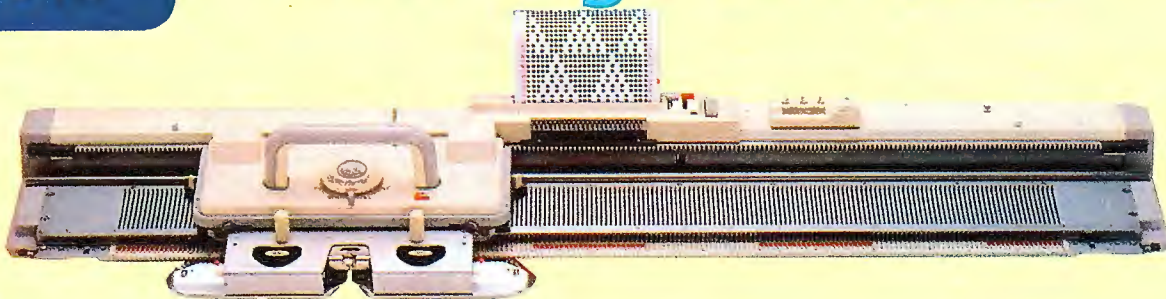
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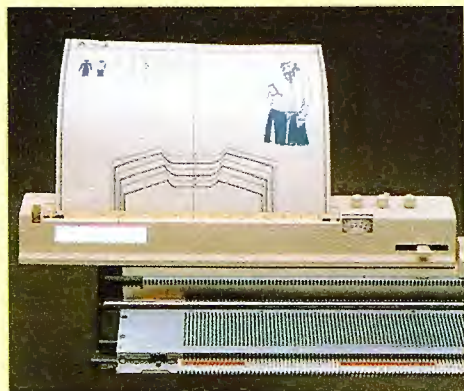
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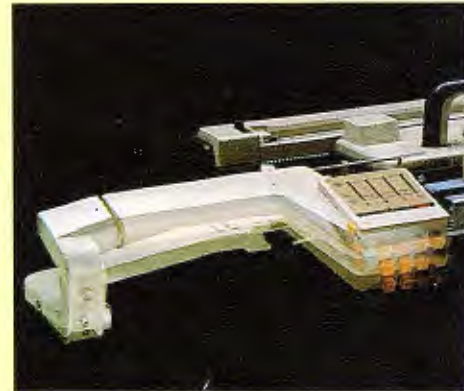
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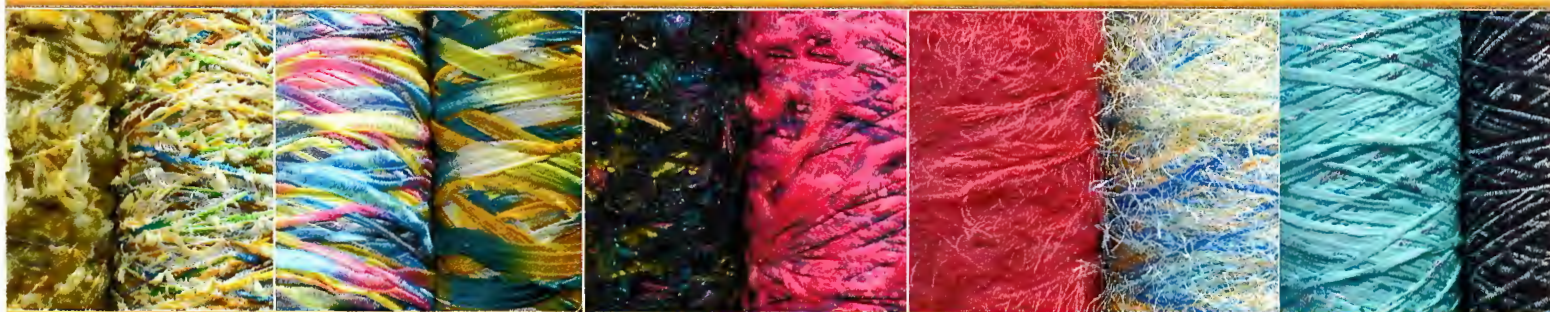


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